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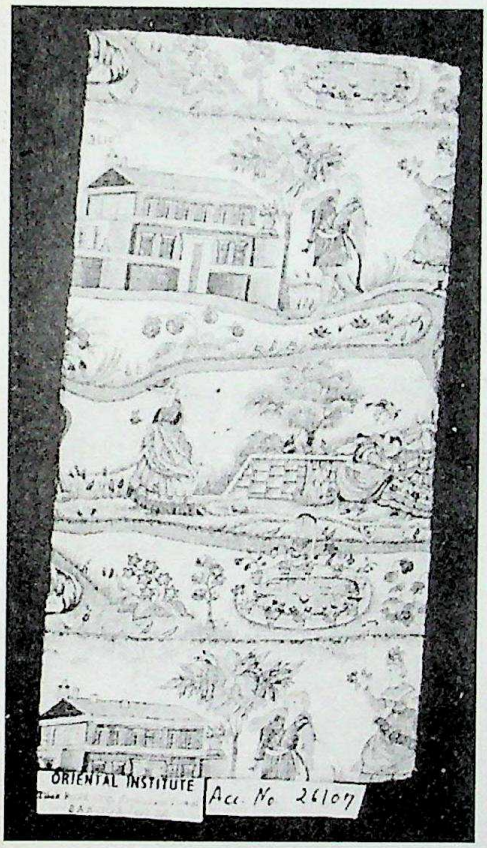

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ON THE DRAVIDIAN AXIS 27N - 27S (MOHENJO DARO - EASTER ISLAND)

by

Benon Zb. Szalek*

This paper summarizes the last 15 years of my research in the field of the Indus Valley and Easter Island inscriptions. [10-19].

It is a matter of fact that Mohenjo Daro (the ancient metropolis of the Indus Valley civilization, ab. 4000/3000 - 1500 B.C.) and Easter Island (South Pacific) are connected by a peculiar geographic axis. Namely - the latitude of Mohenjo Daro (27.17N) is somehow symmetrical (ill. 1.) to the latitude of Easter Island (27.11N ; south promontory). The difference (or mistake?) amounts to about 0.02% (about 11 km - against about 40 000 km of the circumference of the Earth). This axis runs almost exactly through the middle of our globe - for the angular distance between Mohenjo Daro and Easter Island (as measured along the equator) equals almost one half of 360 degrees (exactly 182 degrees 33 minutes; Mohenjo Daro 68.05E, Easter Island 109.22W).

The fact of this geographic correlation could be regarded as pure coincidence or a matter deprived of any scientific importance - if there were not many similarities regarding the writing systems used by the population both of Mohenjo Daro and Easter Island.

The similarity (no matter how striking) of single signs [6] may be illusory - for such

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simple signs as MAN, ARROW, FISH, MOON or STAR may be employed independently by any nation throughout the world (ill.2.).

In the case of the Mohenjo Daro and Easter Island writing systems some analogies may be stated in regard to the direction of writing. Both these writing systems allowed differentiated directions of writing - for instance:

1) the direction called 'boustrophedon' (like an ox moving in a field). This direction of writing - so prevailing in the Easter Island inscriptions - appears in the Mohenjo Daro texts quite rarely [13, 14],
2) the 'axial' writing appears in both scripts (ill.3.),
3) the fact of 'mirror-like sign - analogies' indicates that in certain cases the sign-groups of Easter Island seem to be written, in comparison with the Mohenjo Daro sign-groups, as if seen in a mirror (i.e. not from right to left but from left to right - ill.4).

With the knowledge of the above facts we can proceed with the analysis of sign-groups. The most interesting-from the viewpoint of science - is the fact that there are numerous analogies of sign-groups in the Mohenjo Daro and Easter Island inscriptions (ill.5.).

The sign-groups from Mohenjo Daro enable us to 'forecast' the appearance of 'resulting' sign-groups in the Easter Island inscriptions (ill.6.).

The construction of certain ligatures is very much the same in the Mohenjo Daro and Easter Island inscriptions. A striking example is shown in ill.7., where a Mohenjo Daro and Easter Island ligature is being borne by the central sign of FISH.

Some analogies of groups of symbols belonging to the Mohenjo Daro and Easter Island cultures are shown in ill.8.

Is it possible to find in the Easter Island inscriptions (ill.9.) any graphic/linguistic facts indicating a connection with India and Indian languages ? Yes - it's possible thanks to the ancient copies of whole inscriptions and their fragments. A scheme of links between various Easter Island inscriptions is shown in ill.10. The copies allow us not only to determine the possible variants of signs - but also to state the intriguing phenomenon of replacement of certain signs by other - graphically totally different signs. These 'replacement' may indicate the existence of specific homonyms (homonym = a word with at least 2 different meanings; for example the English word SEAL meaning A SEA ANIMAL and A STAMP) in the language of the Easter Island inscriptions. The existence of specific homonyms may enable us to determine the language of the investigated inscriptions. The signs in the copied or parallel inscriptions, replaced on the base of homonymy may be understood as gates leading to the

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high walled stronghold of the Easter Island writing system. These - and others - graphic / linguistic gates may be passed only after giving the right password in the right language (ill.11.). In this article I will discuss the examples of only 4 (more is to be found in my earlier publications) of such gates and passwords.

The first gate appears when we compare the inscriptions on the tablets : Big of Santiago (S1) and Big of St. Petersburg (P1 - ill.12.). The sign BIRD in one text is replaced by the sign representing DEATH (a beheaded man keeping his head) in the other text. This may point at a specific homonym in the language of the Easter Island inscriptions. The association of the signs BIRD and DEATH is somehow stressed by the group of signs (in a frame !) on the sculpture of Tangata Manu (Bird-Man) kept at the American Museum of Natural History in New York (ill.17.).

Another gate becomes visible when we compare the inscriptions of 3 Easter Island tablets: Big of Santiago, Big of St. Petersburg and Small of St. Petersburg. The sign STAR in one text is replaced by the sign FISH WITH A STARLIKE HEAD (ill.13). This association is very frequent in the inscriptions of Easter Island.

The third gate appears in the shape of a peculiar sign-group representing 2 sitting human figures facing each other (ill.14.). This group has many variants - always pointing at an association of SITTING and 2.

The fourth gate does not require from us to compare and scrutinize the thousands of the Easter Island signs - for it has been drawn, hundreds of years ago, on the breast of a gigantic (11.4 m of height) stone statue called Piropiro (ill.15.). It looks like a graphic composition consisting of a ship, connected by means of a rope with a turtle [5].

The above mentioned gates leading to the stronghold of the Easter Island inscriptions may be passed only if one gives the relevant passwords in the right language - and the only right language turns out to be Tamil (for only this language, belonging to the Dravidian family of languages, explains the above mentioned rebuses based on homonymy):

1) the Tamil password for the gate of BIRD - DEATH sounds WII (=BIRD=DEATH),
2) the Tamil password for the gate of STAR-FISH sounds MIIN (=STAR=FISH),
3) the Tamil password for the gate of TWO SITTING MEN sounds IRU (=SIT=2=GREAT),
4) the Tamil password (being at the same time a Tamil quibble) for the fourth gate sounds KALLIPPOOTU = CAST THE TURTLE, reminding us of KALLUPPOOTU=CAST THE STONE/ANCHOR.

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The Tamil language allows to explain other peculiar Easter Island rebuses - like the one shown in ill.16 (NAANMIIN = ROPE + FISH = STAR). It is worth to be stressed that the sculpture of Tangata Manu bears two of such quibbles or rebuses on its surface (ill.17.).

The Easter Island inscriptions show, when appropriately compared, not only the gates to the writing system - they also teach the researcher how to read the ligatures or cluster of signs (ill. 18; for other examples see [12]). The idea of ligatures or clusters consisting of whole signs and their characteristic elements - allowed to note the word or expression in many different ways (ill.19.). Some examples of Tamil translation of the Easter Island sign-groups are given in ill.20.

The Easter Island inscriptions contain exclusively short, monotonous invocations directed to the avatar understood as : FIERY BIRD (TII-WII), BIRD-MAN, BELLIGERENT GREAT SON (MUYAL MAKA MAKAN), CONNECTION. This avatar may remind one of Garuda [14].

The above analysis of the Easter Island writing system supports, from the viewpoint of linguistics, the reality of the geographic axis 27N-S, connecting Mohenjo Daro, the metropolis of the Indus Valley civilization - with Easter Island.

So - let's move from Easter Island to Mohenjo Daro (Indus Valley).

The number of inscriptions ascribed to the Indus Valley civilization exceeds 3500 [7,8]. Are they Dravidian like the Easter Island inscriptions ? Let's investigate the inscribed objects, found in the Valley of Indus, in order to determine the writing system, language and contents of these inscriptions.

The most part of the Mohenjo Daro inscriptions run from right to left, although also other types of notation were employed (from left to right, circular, boustrophedon, axial) [14]. However, in this article - the inscriptions will be presented, for the comfort of the Reader, as running in one direction - from left to right. The initial signs were sometimes put into brackets or frames of circular, square, rhomboidal or oval shape.

The fact that whole texts or fragments of texts were being copied or repeated (ill.21.) allows to determine not only the variants of signs (ill.22.), the set of basic signs and the type of the system of writing - but also the gates and passwords opening the gates leading to the highwalled stronghold of the Indus Valley inscriptions. There are many gates - but in this article I will restrict myself, for the simplicity reasons, to three of them (ill.23.). The gates become visible only if the researcher compares the parallel inscriptions or sign-groups.

The first gate discussed here is connected with the sign of FISH becoming in certain analogic sign-groups something like a STAR or a FISH WITH A STARLIKE HEAD (ill.24.). Sometimes the head of the FISH emits star-like rays. In some cases there is a dot in the

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middle of the head of the FISH - obviously referring to the image of a STAR. These facts seem to indicate that in the language of the Indus Valley inscriptions the word FISH was somehow associated with STAR. It is possible that this language contained a homonym (i.e. a word with two meanings) FISH = STAR.

The second gate is connected with the sign of the BOWMAN WITH ONE BOW becoming sometimes the BOWMAN WITH TWO BOWS (ill.25.). Also this symmetrical sign may indicate that the word BOWMAN has two meanings in the language of the Indus Valley inscriptions - this 'symmetry' expressed probably some idea describable by a word with two meanings - one of them was the BOWMAN (or BOW).

The third gate is connected with the relatively frequent duplication of signs and even of whole texts (ill.26-27). The strange inscription of Kalibangan, (as well as other doubled inscriptions) existing in 7 ancient copies (K-in ill.27), indicates that the word expressing the number of '2' must have had still another specific meaning in the language of the Indus Valley civilization. The ill.27. suggests that the word expressing the number of '2' could be some epithet of a god represented as yogi.

The authors of the Indus Valley inscriptions seem to have used to put into their texts some kind of rebuses based on the multiple meaning of words in their language. Their language should contain the following homonyms:

1) FISH = STAR,
2) BOW/BOWMAN = A PHENOMENON CONNECTED WITH SYMMETRY,
3) the number 2 = GOD'S EPITHET.

The only linguistic group fulfilling these (and other, not mentioned here) conditions is the group of Dravidian languages. It is necessary to stress here that the Indus Valley inscriptions are more than 3500 years old and their contemporary interpretation requires to use only authentic old Dravidian words. For simplicity reasons I will use the vocabulary of one of the oldest Dravidian languages - Tamil. This language is treated, in the Dravidian etymological dictionary of Burrow and Emeneau - as basic [2]. The Tamil language contains old homonyms which solve the 'rebuses' found in the Indus Valley inscriptions:

1) MIIN = FISH = STAR (from MIN = TO GLITTER, SPARKLE[3]),
2) IRU = 2 = GREAT (as an epithet for a god),
3) WIL = BOW = SHINE = TO EXPAND (WILLI = BOWMAN; in the Dravidian language of Malayalam : BOW = WILLU and BOWMAN = WILLI; in Telugu : BOW = WILLU [2].

So - the passwords allowing to enter the stronghold of the Indus Valley inscriptions are

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Dravidian. The whole process of decipherment is described in [14, 17].

The signs have (at least in the ritual texts) 2 phonetic values:

1) the sign-name describing the sign (for instance: MIIN = FISH, STAR),

2) the syllabic value = the first open syllable of the sign-name (in our case: MII).

The writing system may be understood as syllabic and rebuslike (at least in the case of the ritual texts) - for the homonymic sign-names were used for a rebus-like notation. Some examples of translation of the Indus Valley inscriptions are given in ill.28.

The 'crosswords' resulting from the Mohenjo Daro and Harappan inscriptions may be solved by means of Dravidian languages (ill.28.).

I invite any opponent to present another language suitable to solve these 'crosswords'.

The known Indus Valley inscriptions are mostly ritual, connected with the cult of an avatar. The avatar is called KING (MIILI, KOO) - especially FIRE-KING (TII-KOO). His other epithets are as follows: MAA-KA (Tamil/Dravidian MAKA, MAKAN=SON), IRU (T/D: IRU=GREAT), AARULI (T/D: ARULOON = GRACIOUS or CLEMENT PERSON), WILLON (T/D: BOWMAN), TEELIYAA (T/D: TELLIYAN = SAGE). The avatar is described as BIRD, BRIGHTNESS, STAR. One of his names (NAALU-MIIN or NAAL - MIIN could be interpreted as GOOD STAR, FOUR STARS, GOOD LIGHTNING or FOUR LIGHTNINGS - compare ill.29.) reminds me of NARMINI appearing in Rigveda (I.149).

This avatar is said to be the king before the end of the world - he is defined as the SIGN (KURI) or OMEN BEFORE THE END OF THE WORLD. Some consolation results from the fact that this avatar is also called KAA = PROTECTION.

His epithets appearing in the texts describe nowadays different gods in India: MAAYOON, MARAIYOON, SEYOON or SEYYOON. He is understood as HIDDEN PERSON and GENEROUS PERSON.

A fragment of the comparative syllabary of the Mohenjo Daro and Easter Island scripts - as corrected after 15 years of my research - is given in ill.30. An example of connections between both scripts and inscriptions is shown in ill.31. (it is possible to translate certain Easter Island sign-groups by means of the Mohenjo Daro syllabary).

In short - the above analysis of graphic and linguistic facts supports the reality of existence of the geographic axis 27N - 27S, connecting Mohenjo Daro, the ancient metropolis of the Indus Valley civilization, with Easter Island (South Pacific).

But - a question appears. What was and is the meaning of this axis ? The general idea seems pretty clear - somebody has decided, many hundreds of years ago, to pierce the

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whole globe (right through its center) with a specific axis. Where was the point of departure ? Was it Mohenjo Daro or Easter Island ? The axis Mohenjo Daro - Easter Island pierces the globe almost through its center. Almost - for there is a symptomatic difference. The angular distance between the longitudes of Mohenjo Daro and Easter Island does not equal 180 degrees (a half of 360 degrees) as one would expect, but 182 degrees and 33 minutes (Mohenjo Daro 68.05 E; Easter Island 109.22W). Have we here to do with an error or mistake of the ancient sages ?

When we consider the fact that the latitudes of both places were correlated with extreme precision (0.02% : see above) - then it becomes obvious that the longitudinal difference cannot be an error. It may result from some 'natural' obstacle. Namely - there is no land 2 degrees 33 minutes to the west of Easter Island. There is just ocean and nothing else. So it becomes understandable that the ancient Dravidians chose the island (Easter Island) being the nearest to the meridian 111.55W (111.55W + 68.05E = 180 degrees = 0.5 x 360 degrees). They didn't choose the more distant island called Rapa (144.20W) - although its latitude (27.35S) could be acceptable from the viewpoint of the axis 27N - 27S.

If the point of departure of the axis 27N - 27S would be Easter Island - then there would be no problem to build the metropolis of Mohenjo Daro (being the other end of the axis) a bit more to the east (2 degrees 33 minutes) - so as to complete the half of 360 degrees (Easter Island 109.22W + 70.38E) and pierce the globe exactly through its center. There would be no error of 2 degrees 33 minutes !

However, there is no information about ruins of a metropolis belonging to the Indus Valley civilization at a place described by the following co-ordinates : 70.38 E and 27.17N (in the vicinity of Ramgarh / the Thar desert).

So I see the situation in the following way : the ancient Dravidian sages decided and ordered to pierce the globe with an axis through its center. The point of departure for this axis was the latitude and longitude of Mohenjo Daro-the metropolis of the Dravidian Indus Valley civilization (27.17N, 68.05E). The axis was to go through the center of the globe and end on its other side (at a place described by the following co-ordinates: 27.17S, 111.55W). The Dravidian sailors - executors of this operation found the only suitable piece of land in the Pacific - Easter Island - fulfilling the above conditions as closely as possible. The latitudinal error did not exceed 0.02%, whereas the longitudinal error amounted to 1.41%. The Dravidians erected there hundreds of gigantic (up to 21 m of height) stone statues - may be in order to leave a mark, to stress the importance of the place called later 'the Navel of the Earth [4].

But - what was the meaning of the Mohenjo Daro - Easter Island axis ? This question must remain - for the time being - unanswered.

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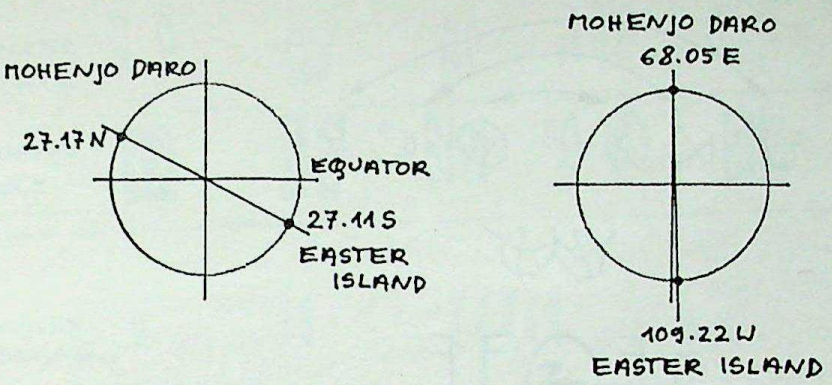

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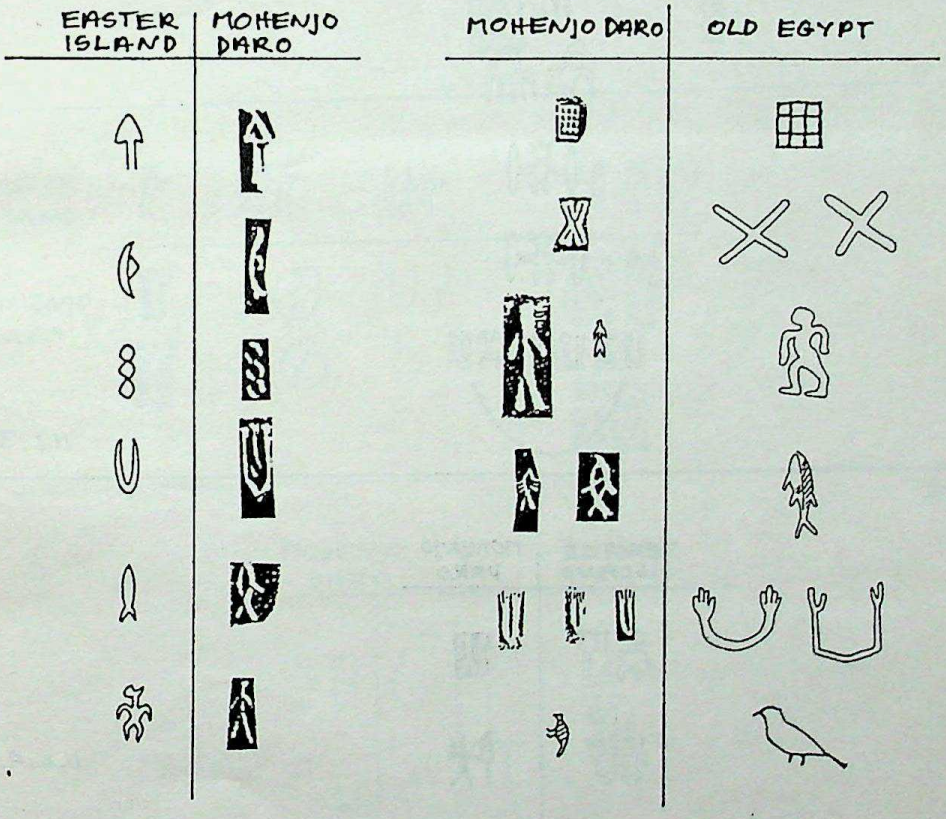

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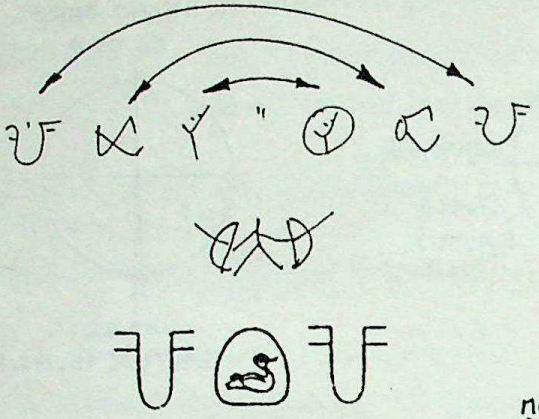

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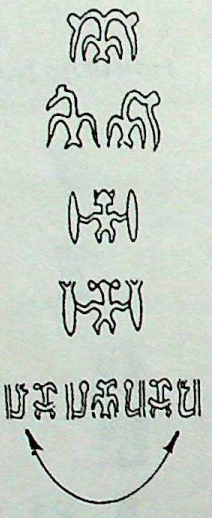

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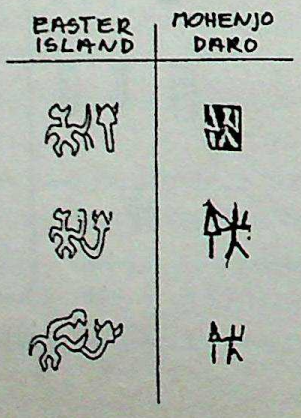

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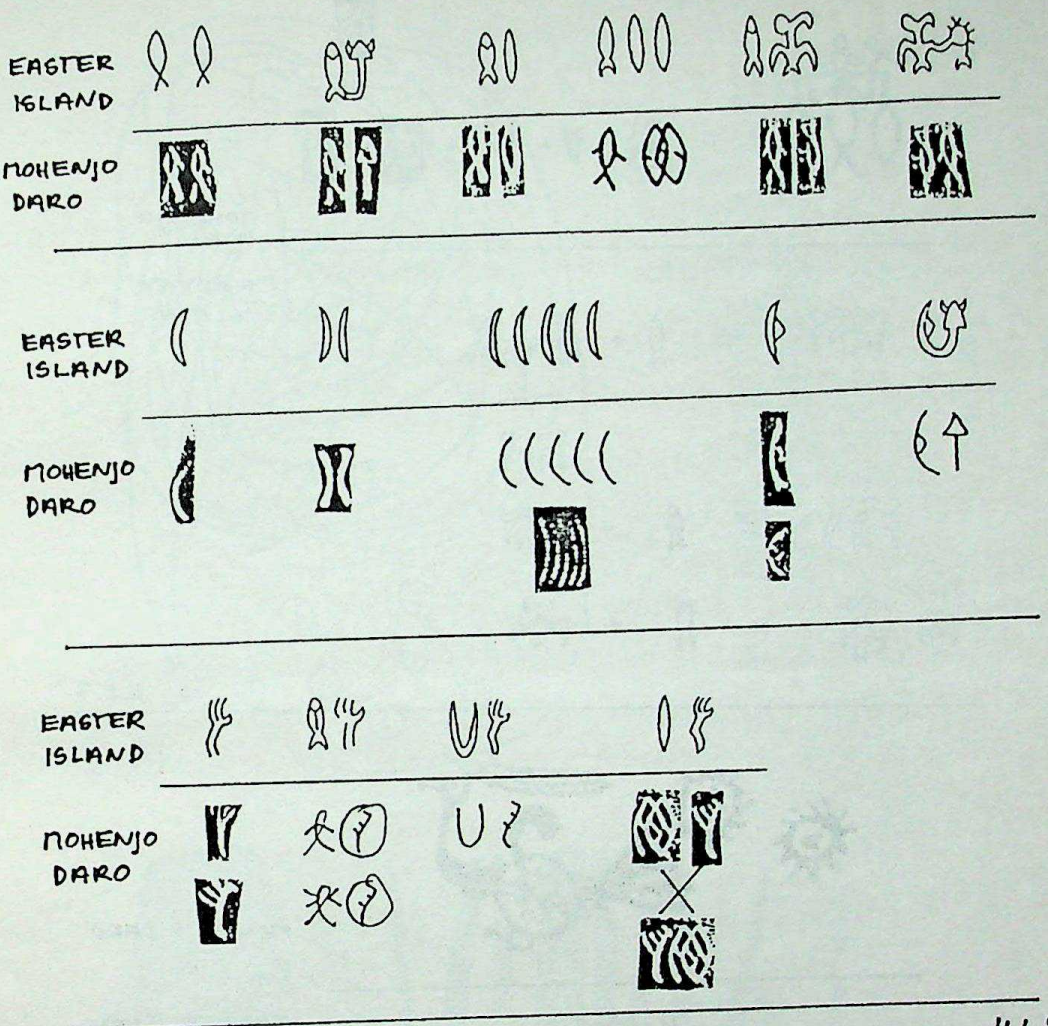

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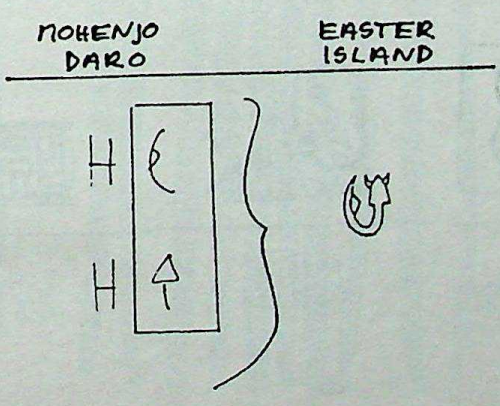

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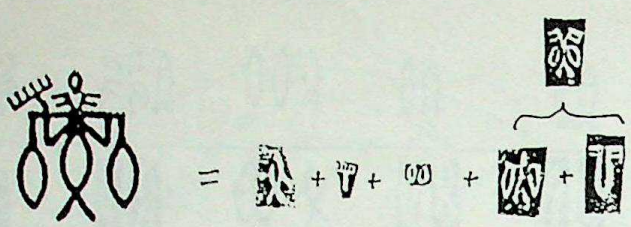

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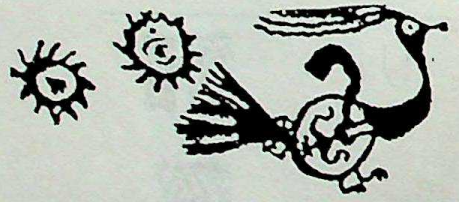

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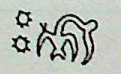

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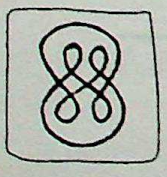
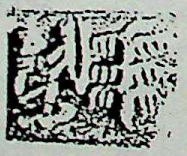
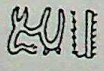




MOHENJO DARO



EASTER ISLAND

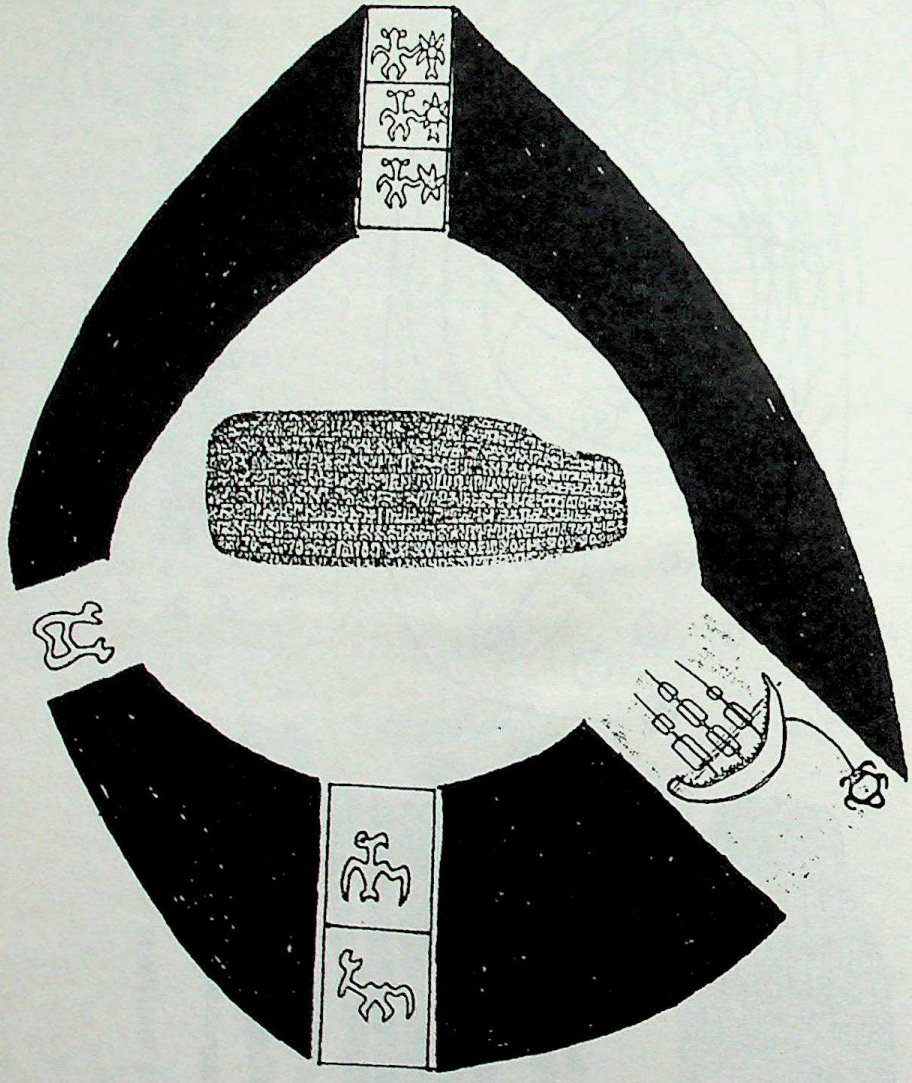
ILL. 8.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

ILL. 9.

ILL. 10.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.



ILL. 11.

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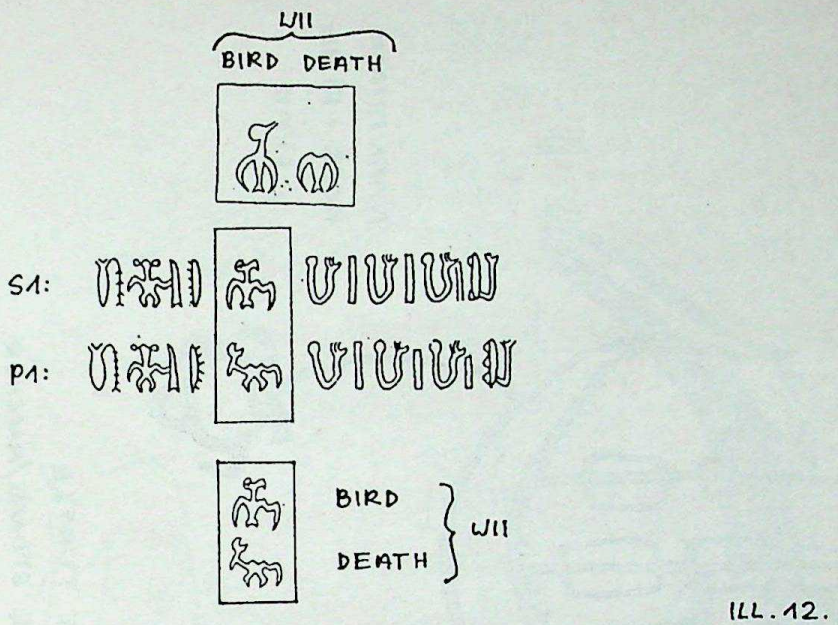
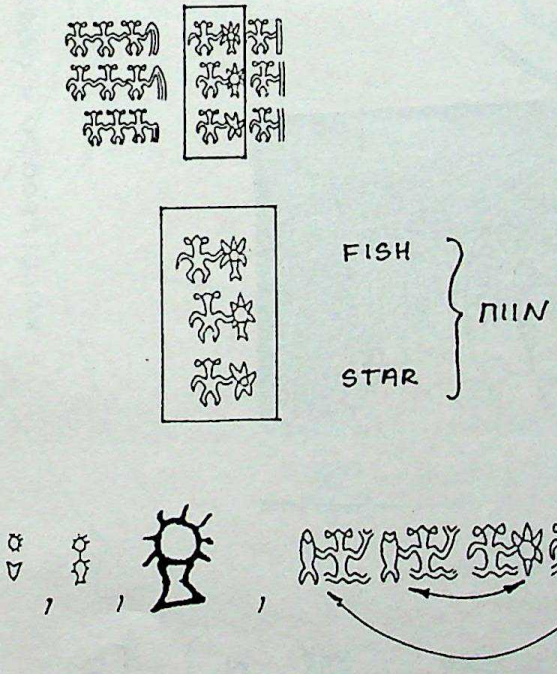


ILL. 12.

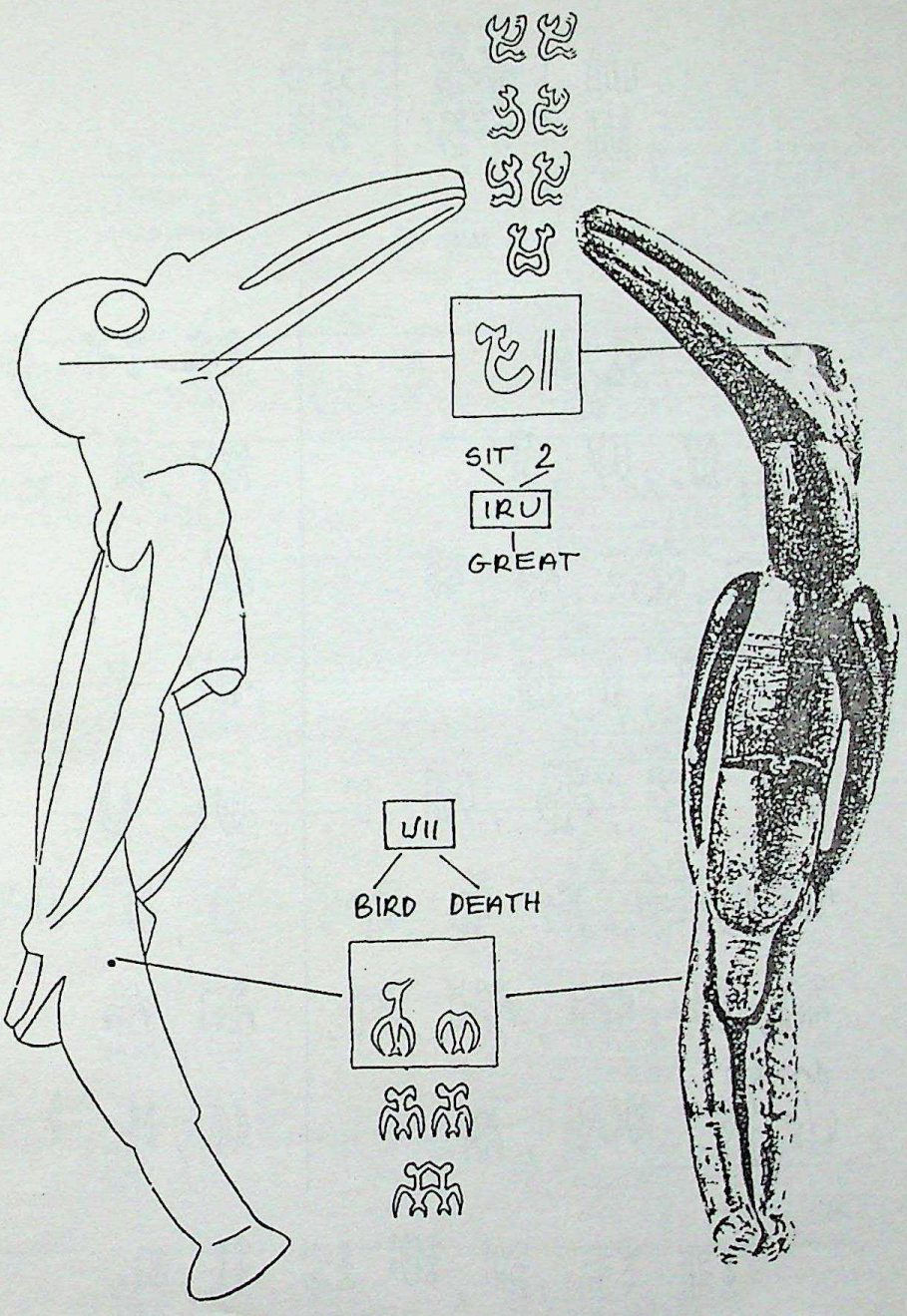


ILL. 13.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

ILL. 14. ILL. 15. ILL. 16.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.



ILL.17.

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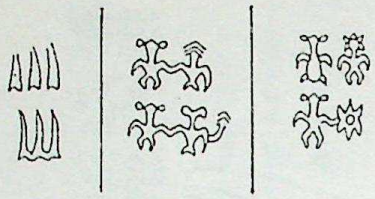
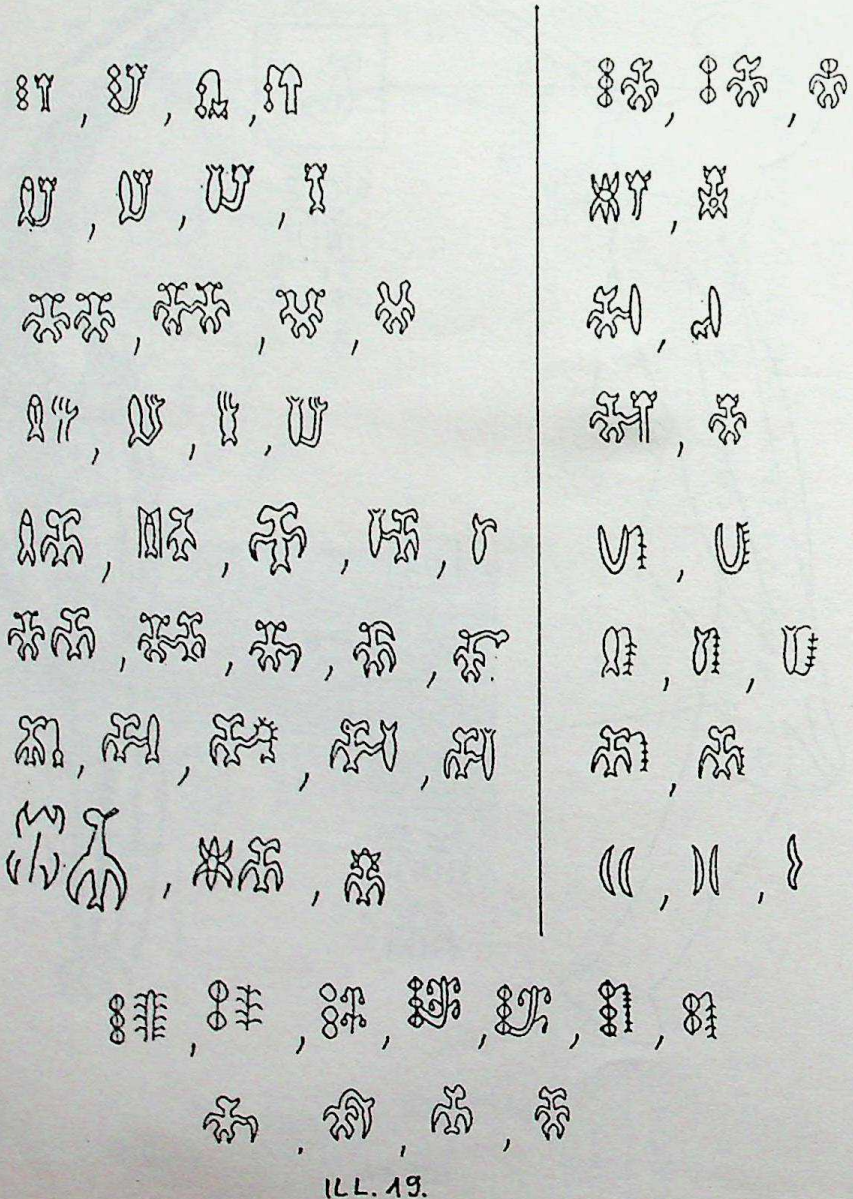


ILL. 18.



ILL. 19.

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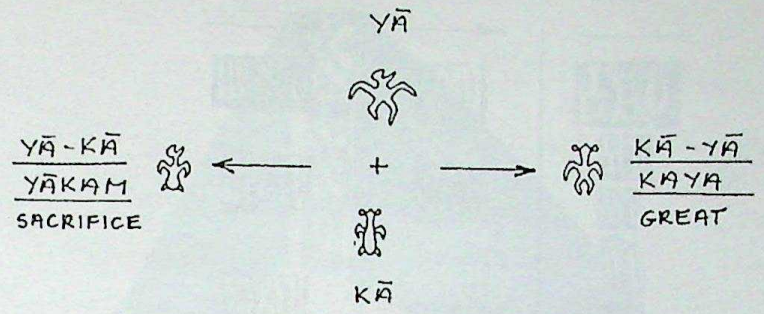
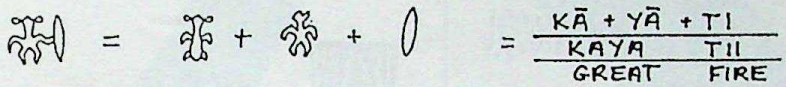
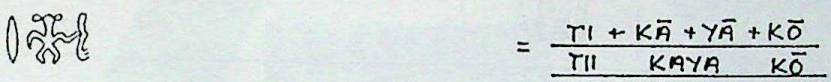
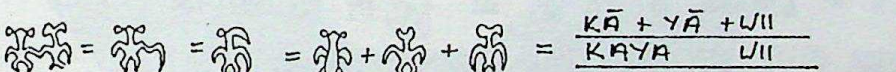
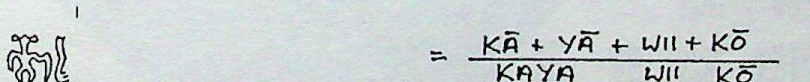
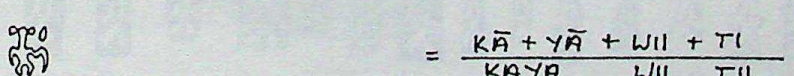


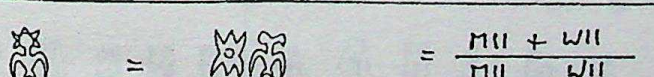






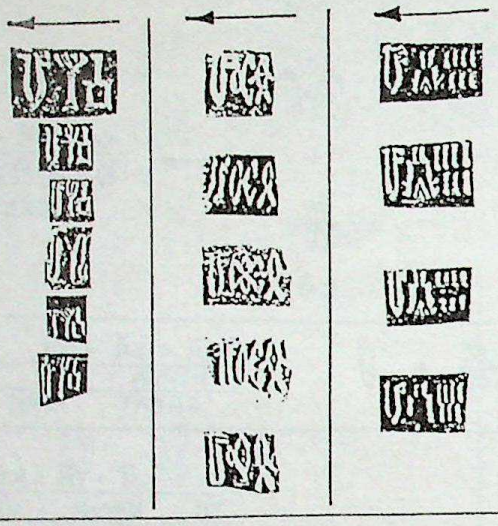




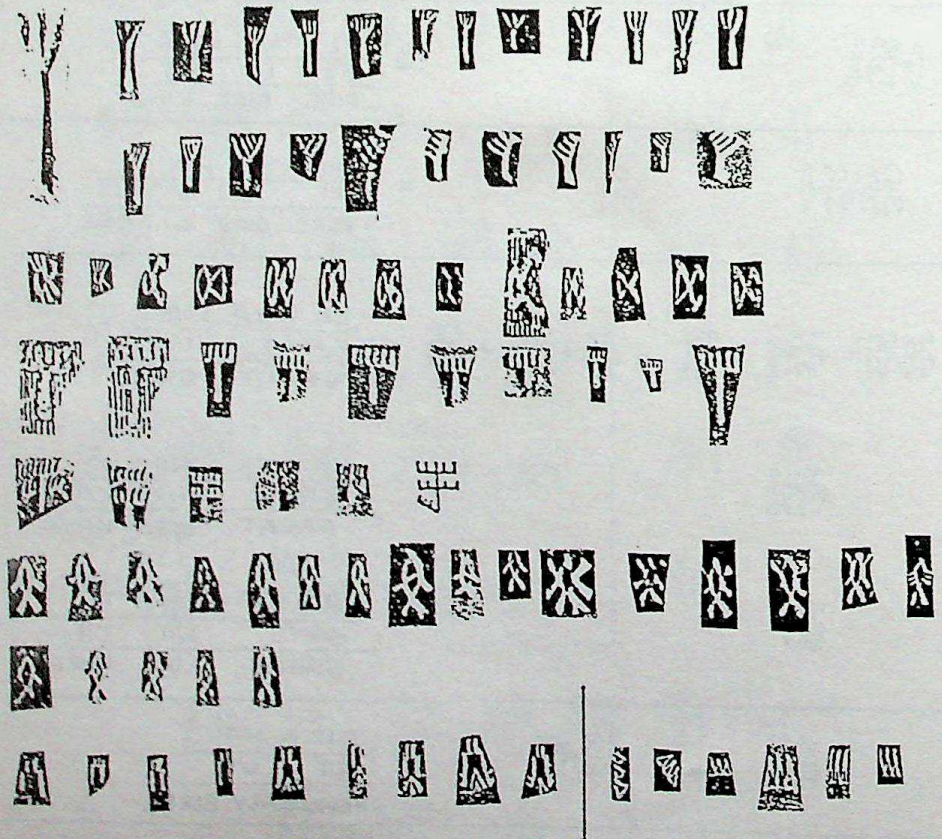


ILL. 20.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

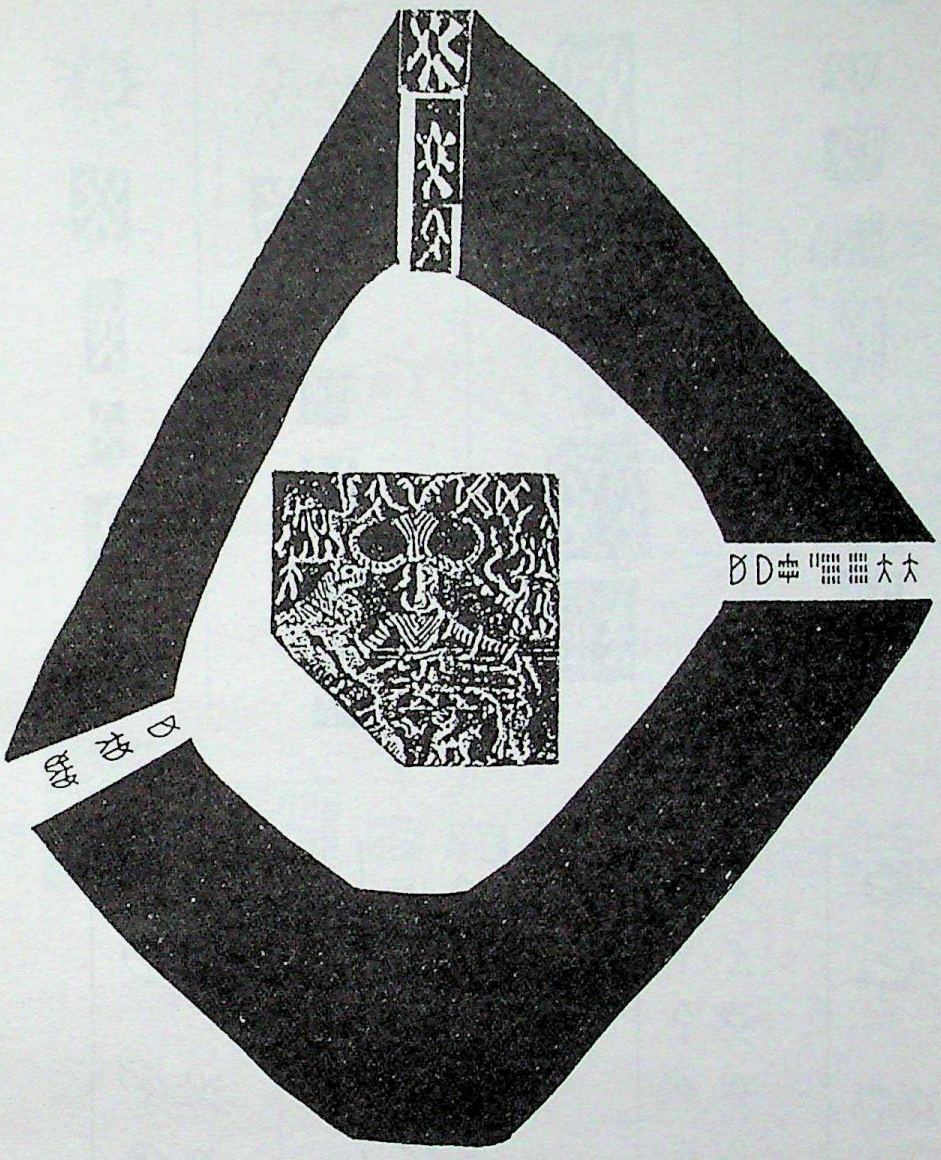


ILL. 21.



ILL. 22.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.



ILL. 23.

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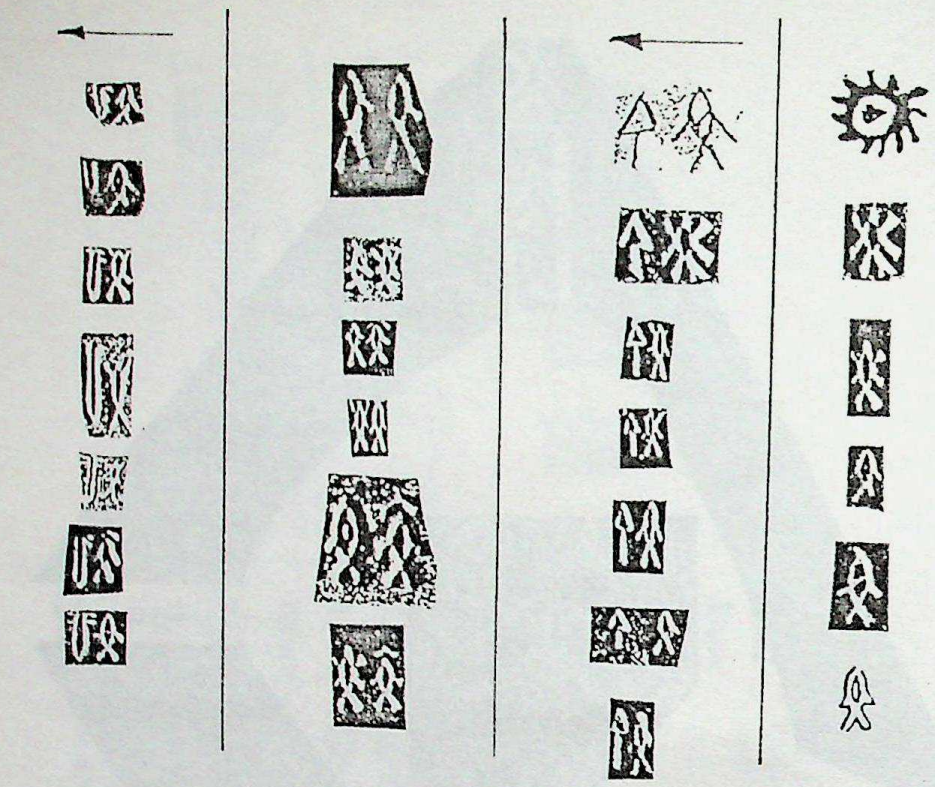
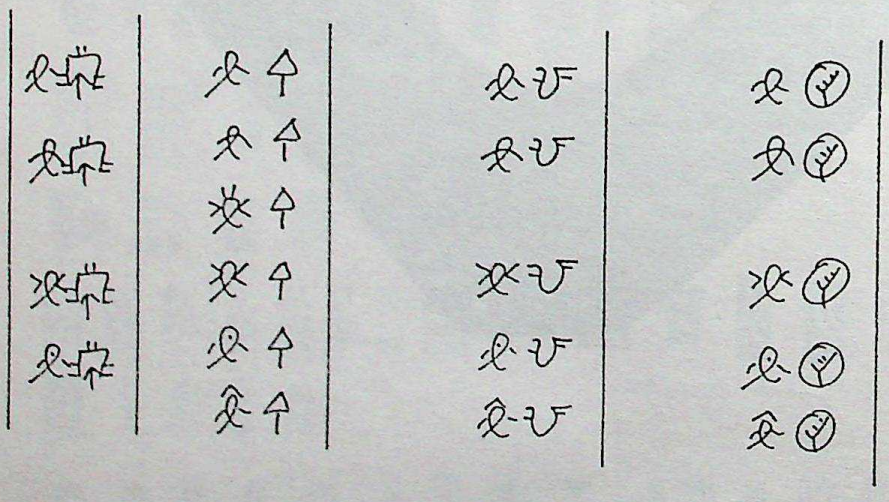




ILL. 24.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

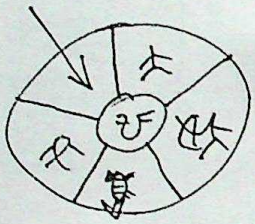
ILL.25.

ILL.26.

ILL.27.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

SIGNS	TRANSCRIPTION	DRAVIDIAN (TAMIL)	ENGLISH
	YAA-LI	AALI	RULER
	WI-LI	WILLI	BOWMAN
	TEE-LI	TEEL	SCORPION
	TEE-LI-YAA	TELLIYAR	SAGE/SAGES
	WA-LI-YAA	WAALIYAN	HOLY PERSON
	MII-LI	MIILI	KING

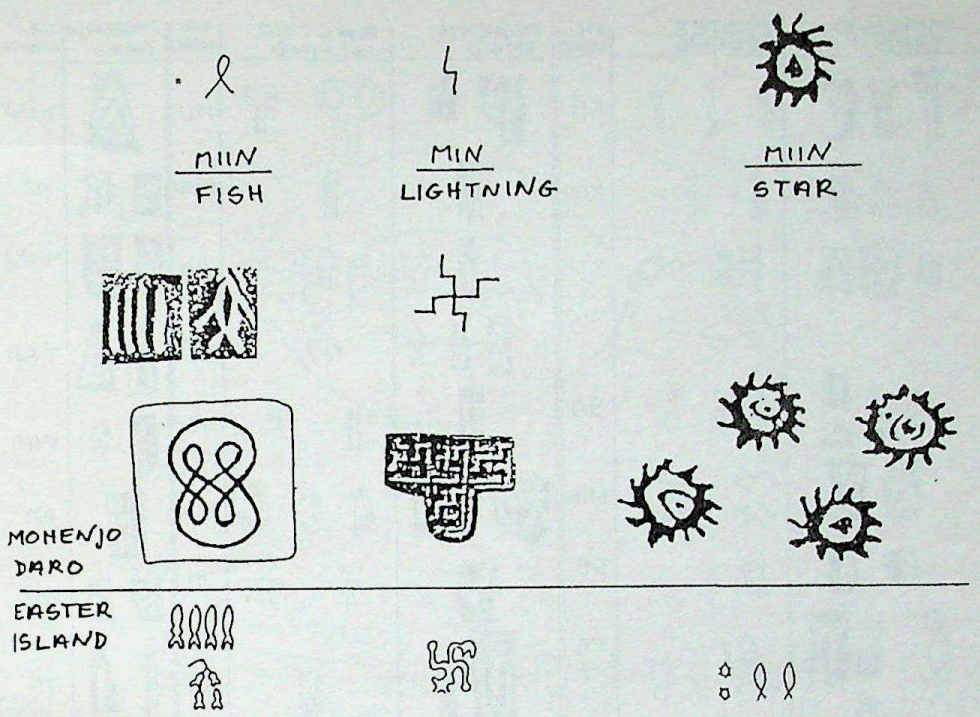


	KA	KAA	PROTECTION
	TI-KA	TII-KAA	FIERY PROTECTION
	MAA-KA	MAKAN	SON
	KA-LI	KALI	KALI (?)
	SA-KA-LI	SAKALAM	GOD'S IMAGE

	KOO	KOO	KING
	TI-KOO	TII-KOO	FIERY KING
	TI-KA	TII-KAA	FIERY PROTECTION

ILL. 28.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.



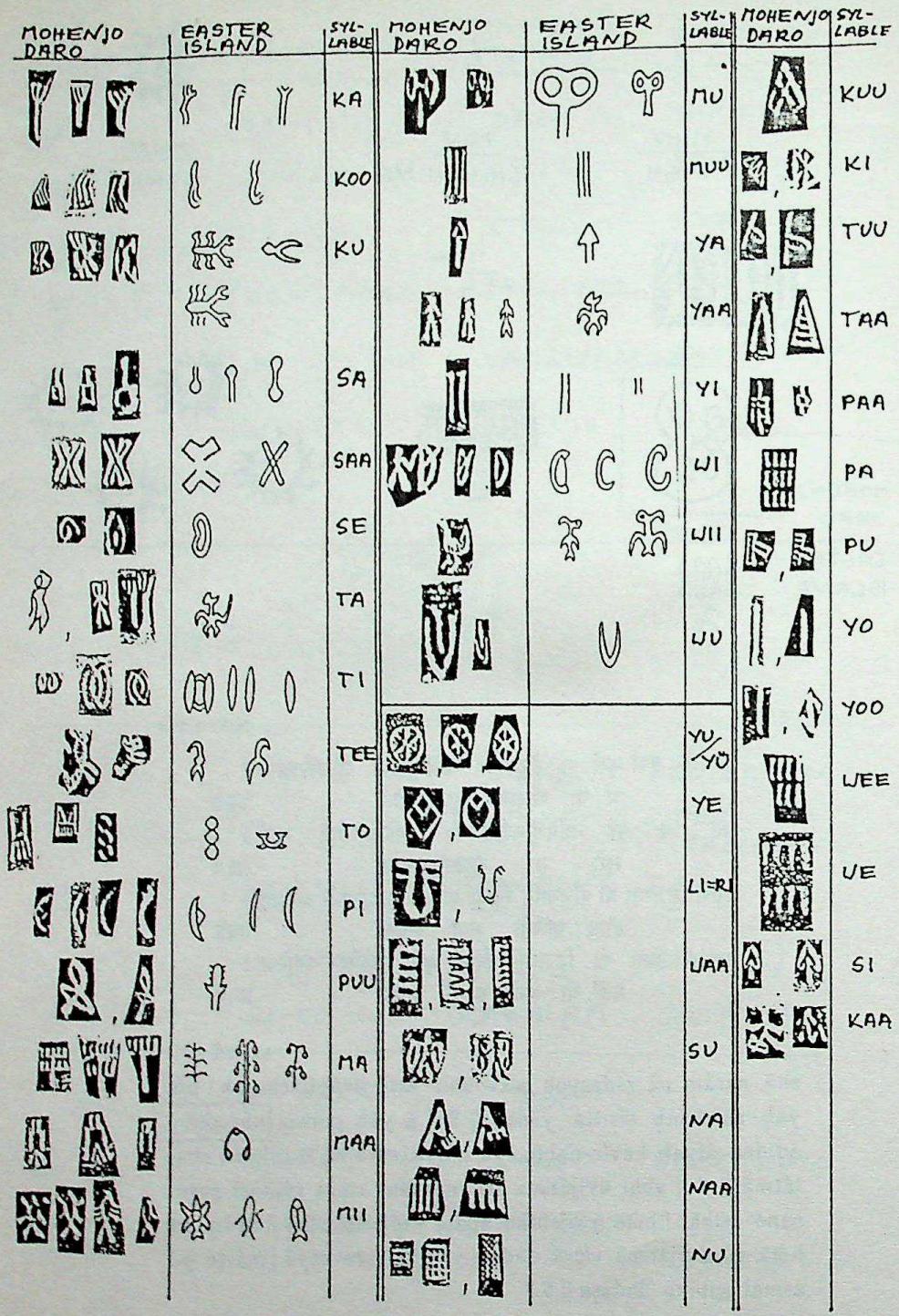
652 ऋग्वेद १.१५०

स यो वृषा नरां न रोदस्योः श्रवोभिरस्ति जीवपीतसर्गः ।
प्र यः ससाणः शिश्रीत योनौ ॥२॥
आ यः पुरं नार्मिणीमदीदेत्दसुरो नाविं नावीं ।
सूरो न रुरुक्वाञ्छतात्मा ॥३॥
अभि द्विजन्मा त्री रोचनानि विश्वा रजांसि शुशुचानो अस्थात् ।
होता यजिष्ठो अपां सधस्थे ॥४॥
अयं स होता यो द्विजन्मा विश्वा दधे वार्याणि श्रवस्या ।
मर्तो यो अस्मै सुतुको ददाश ॥५॥

sá yó vṛíshā narā́ṃ ná ródasyoḥ śrávobhir ásti jīvápītasargaḥ | prá yáḥ sasrāṇáḥ śiśrītá yónau || 2 || á yáḥ púraṃ nármiṇīm ádīded átyaḥ kavír nabhanyó nárvā|súro ná rurukvā́ñ chatā́tmā || 3 || abhí dvijánma trí rocanā́ni víśva rájāṅsi śuśucanó asthāt | hótā yájishṭho apā́ṃ sadhásthe || 4 || ayáṃ sá hótā yó dvijánmā víśvā dadhé vā́ryāṇi śravasyā́ | márto yó asmai sutúko dadā́śa || 5 ||

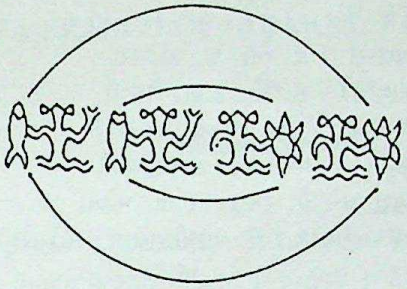
ILL. 29.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.



ILL. 30.

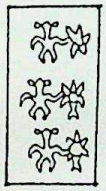
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

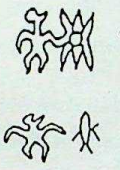


SAGE

YAMI

YAA-MII

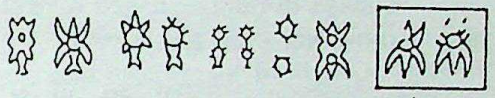




STAR

FISH

MIIN



EASTER ISLAND

MOHENJO DARO

MII – LI – YAA

MIILI = KING

AALI = KING / RULER

ILL. 31.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

પ્રાચીન ગુર્જર ગ્રન્થમાલા

		રૂ. પૈ.
૧.	**પ્રાચીન ફાગુ-સંગ્રહ** - સંપાદક : ડૉ. ભોગીલાલ જ. સાંડેસરા અને ડૉ. સોમાભાઈ પારેખ; દેવનાગરી ટાઈપ	૧૦.૫૦
	વિદ્યાર્થી આવૃત્તિ, ગુજરાતી ટાઈપ	૬.૫૦
૨.	**વર્ણક-સમુચ્ચય, ભાગ ૧-મૂલ પાઠ-સં.** : ડૉ. ભો. જ. સાંડેસરા	૯.૫૦
૩.	**ભાલણકૃત નલાખ્યાન** (ત્રીજી આવૃત્તિ) - સં. પ્રો. કે.કા. શાસ્ત્રી	૧૧.૫૦
૪.	**ભાલણ : એક અધ્યયન** - લેખક : પ્રો. કે. કા. શાસ્ત્રી (૧૯૭૧)	૮.૦૦
૫.	**વર્ણક-સમુચ્ચય, ભાગ ૨** - સાંસ્કૃતિક અધ્યયન અને શબ્દસૂચિઓ કર્તા : ડૉ. ભોગીલાલ જ. સાંડેસરા અને ડૉ. રમણલાલ ના. મહેતા	૧૦.૫૦
૬.	**પંચાખ્યાન બાલાવબોધ, ભાગ ૧** - સંપાદક : ડૉ. ભોગીલાલ જ. સાંડેસરા અને ડૉ. સોમાભાઈ પારેખ	૨૪.૦૦
૭.	**સિંહાસનબત્રીસી** - સં. ડૉ. રણજિત મો. પટેલ	૧૫.૫૦
૮.	**હમ્મીરપ્રબન્ધ** - સં. ડૉ. ભો. જ. સાંડેસરા અને ડૉ. સો. પારેખ	૬.૦૦
૯.	**પંચદંડની વાર્તા** - સં. ડૉ. સોમાભાઈ ધૂ. પારેખ (૧૯૭૪)	૩૧.૦૦
૧૦.	**વાગ્ભટાલંકાર બાલાવબોધ** - સં. ડૉ. ભોગીલાલ જ. સાંડેસરા	૧૨.૦૦
૧૧.	**જ્ઞાનમાર્ગી કાવ્યધારાની ભૂમિકા** - ડૉ સુરેશ હ. જોષી	૨૨.૦૦
૧૨.	**નરહરિકૃત જ્ઞાનગીતા** - ડૉ સુરેશ હ. જોષી	૩૫.૦૦
૧૩.	**વસ્તાના પદો** - ડૉ સુરેશ હ. જોષી	૩૨.૦૦

સ્વ. પ્રૉ. બ. ક. ઠાકોર ગ્રન્થમાળા

૧.	**વિવિધ વ્યાખ્યાનો ગુચ્છ ૧**	૨.૫૦
૨.	**વિવિધ વ્યાખ્યાનો ગુચ્છ ૨**	૨.૫૦
૩.	**વિવિધ વ્યાખ્યાનો ગુચ્છ ૩**	૬.૫૦
૪.	**નિરુત્તમા**	૨.૫૦
૫.	**વિક્રમોર્વશી** - (અનુવાદ : મનનિકા સહિત)	૨.૫૦
૬.	**પ્રવેશકો, ગુચ્છ પહેલો**	૪.૫૦
૭.	**પ્રવેશકો, ગુચ્છ બીજો**	૩.૦૦
૮.	**અંબડ વિદ્યાધર રાસ**	૪.૦૦
૯.	**મ્હારાં સૉનેટ** (બીજી આવૃત્તિ : બીજું પુનર્મુદ્રણ)	૪.૦૦
૧૦.	**આપણી કવિતાસમૃદ્ધિ** (બીજી આવૃત્તિ : છઠ્ઠું પુનર્મુદ્રણ)	૪.૦૦
૧૧.	**નવીન કવિતા વિષે વ્યાખ્યાનો** (પ્રથમ આવૃત્તિ; પહેલું પુનર્મુદ્રણ)	૪.૦૦
૧૨.	**પ્રો. બ. ક. ઠાકોર ડાયરી, ભાગ ૧** - સંપાદક : ડૉ. હર્ષદ મ. ત્રિવેદી	૨.૦૦
૧૩.	**પ્રો. બ. ક. ઠાકોર અધ્યયનગ્રન્થ**	૧૫.૫૦
૧૪.	**પ્રો. બ. ક. ઠાકોરની ડાયરી, ભાગ ૨** - સંપાદક : ડૉ. હર્ષદ ત્રિવેદી	૬.૭૫
૧૫.	**વિવેચક - પ્રો. બલવન્તરાય ઠાકોર** - ડૉ હર્ષદ ત્રિવેદી	૨૫.૦૦
૧૬.	**પ્રો. બલવન્તરાય ઠાકોરની કવિતા** - ડૉ. હર્ષદ મ. ત્રિવેદી	૩૦.૦૦
૧૭.	**શેષ બલવન્તરાય** - ડૉ. હર્ષદ મ. ત્રિવેદી	૮૬.૦૦

પ્રાપ્તિસ્થાન : **યુનિવર્સિટી પુસ્તક વેચાણ વિભાગ,**
જનરલ ઍજ્યુકેશન સેન્ટર, પ્રતાપગંજ, વડોદરા - ૩૯૦ ૦૦૨.

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KALOLI COPPER-PLATES OF RĀṢṬRAKŪṬA DHĀRĀVARṢA DHRUVARĀJA (I) OF THE LĀṬA BRANCH OF GUJARAT, ŚAKA SAṀ 744 (A.D. 822)

by

Bharati Shelat*

A set of copper plates of Rāṣṭrakūṭa Dhārāvarṣa Dhruvarāja (I) of the Lāṭamaṇḍala of Gujarat was originally found in the village of Kaloli in Mātar tālukā of Kheda District and was first brought to notice by Shri Manubhai Parasottambhai Chauhan on 23rd May, 1999, digging up the ground for making water cesspool for the clearance of drainage. Accompanied by his friend Shri Dahyabhai Bhailalbhai Parmar of Village Shetra near Kaloli, Shri Chauhan came to me on 27th May, 1999 for decipherment. I have deciphered the plates and prepared its text with introductory notes. I express my sincere thanks to Shri Manubhai for giving me permission to edit and publish the plates.

The set consists of three plates of copper, held together by means of a copper ring passed through holes on the left side. The three plates measure 29.5 cms. x 19 cms., 29 cms. x 19 cms. and 29 cms. x 19.2 cms. respectively. The written portion of the plates measures 28 x 18 cms., 27.5 x 17.5 cms. and 27.5 x 18.5 cms. respectively. The diameter of the ring measures 6 cms. and it is 2 cms. thick. The holes have a diameter of 2 cms. The ring bears a handle, the farther end of which is marked with the impression of the circular royal seal, measuring 1.5 cms. in diameter. In the centre of it, there is a small countersunk surface about 1 cm. in diameter, on which there is in relief a figure of personified Garuḍa above seated on the *padmapīṭha* crosslegged and facing to the front with a serpent. Two wings of the Garuḍa on two sides are seen faintly. The symbol of *svastika* is inscribed slightly beneath the left leg of the Garuḍa. The weight of the first plate is 1 kg. 6 grams, of the second plate 1 kg. 17 grams and of the third 940 grams. The weight of the ring is 800 grams. The total weight of all the three plates with the ring is 3 kgs. and 763 grams. The edges of the plates were fashioned slightly thicker, so as to serve as rims to protect the writing.

The inscription is incised on the inner sides of the first and the third plates and on both sides of the middle plate. The first plate and the second plate-first side contain 19 lines

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each; the second side of the second plate and the first side of the third plate contain 17 and 18 lines each. The record consists of 73 lines in all. The average letters in each line are 46-48 and the average size of the letters is 0.5 x 0.7 cms.

The inscription is incised in the **Western script** with some letters in Northern style. For some of the forms of individual letters represented in Northern style, attention may perhaps be drawn to the initial इ in इति (lines 3, 29-31 and 43), in इव (lines 41 and 50) etc., °ए in एको (Lines 31, 32 and 34), in एकाकी (line 40), in एव and एवं (line 49 and 52) etc., °ज in राजसु (L.3), °तनूजः (L.8), in जगामा° (line 23), in जगतः (L.26), in जलधि° (L.32), in °जन° (L.37), in °राज (L.43), in °निज° (L.46), in जलद (L.50), जा in °दाजावु° (L.20), राजा (L.37), जो in °भाजो (L.22), जि in जित° (L.24) etc.

The *orthographical* peculiarities are as follows :

(i) The conversion of म् into *anusvāra* even at the end of a line of the verse; (ii) the frequent doubling of consonants after *r* in conjunct consonants, e.g. in शुचिर्व्वि° (L.2) in °पार्ज्जित (L.8), in °वर्गो (L.21), दर्प्पो (L.21), दोर्द्दण्ड (L.21), बालार्क्क° (L.26), गुर्व्वी (L.26), °वीर्य्यः (L.28), धर्म्मेण (L.29), °र्ब्बहुभिः (L.34), शर्व्वा° (L.36), निर्व्वाणा° (L.39), सर्व्वतो (L.40), कर्क्क° (L.43), शौर्य्यः (L.43), °श्चर्य्याण्य° (L.64), निर्म्माल्य° (L.66) etc. (iii) A rare use of the signs of *Jihvāmūliya* and *Upadhmānīya* in °भृत्यै×किय° (L.10) and हृष्टि×परा (L.29)

(iv) Non use of *Avagraha* indicating the elision of 'a' after ए and ओ; e.g. गीष्मे[ऽ°]पि (L.16), यो [ऽ°] सौ (Ls.22,23), हृष्टो [ऽ°] स्वहं (L.27), वल्लभो [ऽ°] भूत् (L.30), एको [ऽ°] प्य° (L.31), एको [ऽ°] नेक° (L.34), को [ऽ°] पि (L.44), तुल्यो [ऽ°] स्ति (L.45), यो [ऽ°] मोघ° (L.46), °द्दायो [ऽ°] नु° (L.64) etc.

The date of the record (Śaka 744, Vaiśākha bahula Amāvāsyā) is given in words (LS. 60-61). *Anusvāra* is used in place of हलन्त म् at the end of a half-verse or a verse; e.g. °दक्षं (L.20), °मामरं । (L.23), °संयुतं (L.29), °मानां ॥ (L.34), विनिर्म्मितं । (L.52), °तव्यं । (L.63) and फलं ॥ (L.66) etc.

The **language** of the record is Sanskrit, its major portion being composed in verse. It contains 41 verses of the eulogy of the Rāṣṭrakūṭa kings and five verses ascribed to Vyāsa. These 46 verses composed in various metres are as follows :

Anuṣṭubh	-	5 verses (nos. 1, 22, 29, 42 and 46)
Indravajrā	-	2 verses (nos. 21 and 43)
Upajāti	-	5 verses (nos. 4, 19, 35, 37 and 41)
Śālinī	-	2 verses (nos. 44 and 45)
Vasantatilakā	-	13 verses (nos. 2, 3, 5, 6, 8, 9, 15, 23, 27, 33, 34, 36 and 38)

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Śārdūlavikrīḍita	-	4 verses (nos. 10, 17, 20 and 28)
Sragdharā	-	4 verses (nos. 16, 18, 31 and 32)
Āryā	-	10 verses (nos. 11 to 14, 24 to 26, 30, 39 and 40)
Gīti	-	1 verse (no. 7)

Total 46 verses

There are a few scribed errors, viz. °भसिमावं in place of °भसिमानं (L.20), प्रहतर० in place of प्रहरतर° (L.23), °पलपलक्षितः in place of °पलक्षितः (L.58).

The record commences with the usual auspicious symbol of *Dakṣiṇāvarta* conch-shell and the benedictory verse dedicated to Hari and Hara. The eulogistic verses refer to the predecessors of Dhārāvarṣa Dhruvarāja (I), the donor of the present grant. The genealogical account refers from Govindarāja (I) (Ls. 1-5), Karakkarāja (I) (Ls.6-7), Indrarāja (I) (Ls. 7-8), Dantidurgarāja (Ls. 8-14), Kṛṣṇarāja (I) (Ls. 14-23), his son Govindarāja (II) (Ls. 23-25), his younger brother Dhruvarāja (Ls. 25-29), Govindarāja (III) (Ls. 29-36), son of Govindarāja II, his cousin brother Indrarāja of the Lāṭamaṇḍala branch of the Rāṣṭrakūṭa kings (Ls. 37-42), his son Karkkarāja Suvarṇavarṣa (Ls. 43-46) and his son Dhārāvarṣa Dhruvarāja (I), the donor of his grant (Ls. 47-53).

The royal charter is addressed to the *Rāṣṭrapati* (the ruler of a province), the *Viṣayapati* (the Governor of a District), *Grāmakūṭa* (the village headman), *Āyukta* (an officer connected with the land administration) *Niyukta* (a smaller officer serving under *Āyukta*), *Adhikārin, Mahattara* (a village headman) and others.

The grant was made with a view to increase the religious merit and glory of the parents of the donor king as well as himself (L. 55).

The **subject** of the grant was a village named **Kolīpallīkā** situated in **Kāśahrada** *viṣaya* (l.56). Its boundaries were as follows :

The village named **Pīhalijja** in the east, the village **Udbhesa** in the south, the village **Rāharaka** in the west and the village **Rāveyapallī** in the north (Ls. 57-58).

The **recipient** of the grant was a Brāhmaṇa whose name is read as मन्द०. His father's name is not fully legible, it is read as 'येवोर(सुत)'. The name of the place where he resided is not readable also. He belonged to **Kostubhāra** (?) gotra and a student of **Bahvṛca** (i.e. *Ṛgveda*) (Ls. 55-56).

The grant is dated the 15th lunar day of the dark half of Vaiśākha (i.e. amāvāsyā). It marked solar eclipse (Ls. 60-61).

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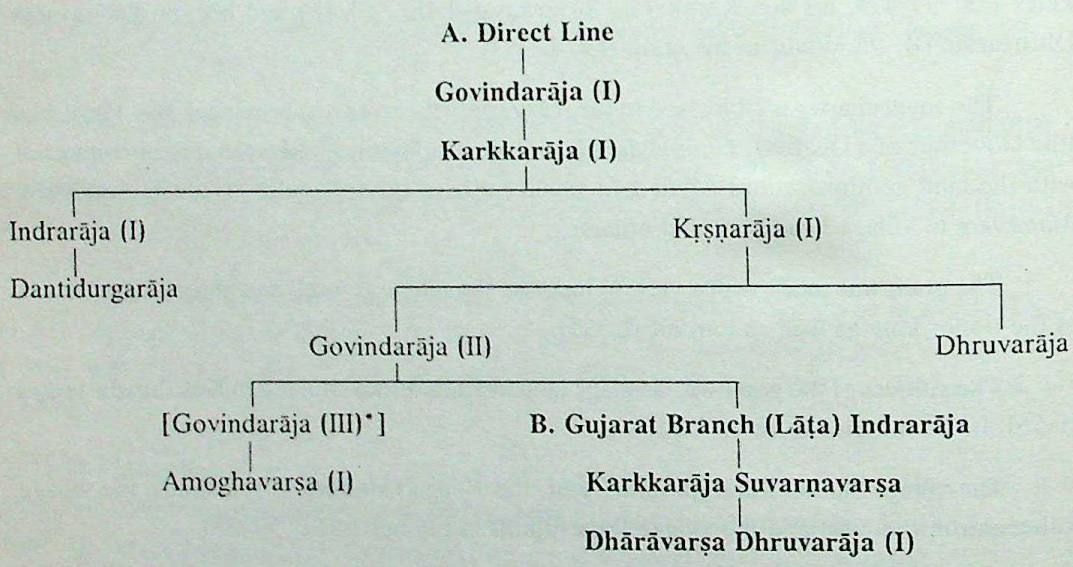
The grant was intended to provide for the rites of bali, caru, vaiśvadeva, agnihotra, atithi and five *mahāyajñas* (Ls. 61-62).

The verses quoted here for the maintenance of grants number five (Ls. 65-70). The charter was drafted by the son (whose name is illegible) of **Someśvara** of the **Kāyastha** *vaṁśa* (Ls. 71-72).

The record is marked with the autograph of Shrī **Dhruvarājadeva**, who issued the grant (L. 70).

The grant contains in line 70 the king's sign-manual, which is very remarkable as its current hand characters resemble the South-Indian Kaṇṇaḍa alphabets and completely differ from the Northern and the Western alphabets used throughout the remainder of the inscription. After the colophon there occurs twice the peculiar flourish which is also found on the other copper-plate grants of the Rāṣṭrakūṭa rulers of Gujarat and which is evidently intended for an actual representation of the sign-manual.

The genealogy of this new inscription comprises the following kings names :



The donor of this grant Dhārāvarṣa Śrī Dhruvarājadeva was Dhruvaraja I of the Lāṭa branch of the Rāṣṭrakūṭa *vaṁśa*. The Baroda copper-plates of Dhruvarāja (I), dated Śaka saṁ. 757, Kārttika, śu.di. 15 (i.e. 10th Octo., A.D. 835) have already been published by E. Hultzsch in *Indian Antiquary*, Vol. XIV (July, 1885 pp. 196 ff.) and by G. V. Acharya in *Gujaratnā Aitihāsika Lekho*, Vol.II, no. 127. The present grant of Śaka 744, Vaiśākha, ba.di. 15 (i.e. 25th April, A.D. 822) is the second known copper plate inscription of

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Dhruvarāja (I). This grant was issued 13 years, 5 months and 22 days earlier than the Baroda grant.

The eulogy of the Rāṣṭrakūṭa kings of the main branch starts from Govindarāja (I) whose son was Karkkarāja (I). Then his son Indrarāja (I) became the ruler. The Rāṣṭrakūṭas invaded Gujarat for the first time during the reign of Dantidurgarājadeva, son of Indrarāja (I). The illustrious king defeated the Cālukya kings of Vātāpi and conquered Lāṭa and Mālava *deśa* before A.D. 750[1]. He was styled Rājādhirāja and Parameśvara and obtained the *Pañca-mahāśabda* (five official titles). At that time the power of the Cālukyas of Navasari and the Gurjaras of Bharuch seems to have been ceased. Dantidurga's uncle Kṛṣṇarāja (I) usurped the power of Dantidurga in about A.D. 756. During this time the Rāṣṭrakūṭa king Karkkarāja (II) was in power in the region of Navasari. Karkkarāja was the son of Dantidurga's cousin brother Govindarāja (II). Karkkarāja got the power from his father as a successor. Govindarāja II seems to have established his power right after Dantidurga's victory march to Lāṭa region. Govindarāja's valour has been beautifully eulogized in the Antroli Chharoli plates of Karkkarāja, dated Śaka 679 (A.D. 757)[2]. He used the titles of Paramabhaṭṭāraka Mahārājādhirāja Parameśvara for himself in the aforesaid plates. From the titles he bore, it seems that he was free from the sovereignty of the main Rāṣṭrakūṭa *vaṁśa* of Vātāpi. The Hilol plates of Mahāsāmanta Candrāditya, of the time of Karkka II, dated Valabhī saṁ. 470[3] (A.D. 788) marks that Karkkarāja ruled at least from A.D. 757 to A.D. 788. During this time in the main branch Kṛṣṇarāja Akālavarṣa (cir. A.D. 756 - 773), Govindarāja Prabhūtavarṣa (cir. A.D. 773-780) and Dhruvarāja (A.D. 780 - 793) were ruling. Govindarāja (III), the successor of Dhruvarāja conquered Pratihāra king Nāgabhaṭa (II) and extended his power upto Mālavā and gave the kingdom of Lāṭa maṇḍala to his younger brother Indrarāja. Two copper plates of Govindarāja (III) dated Śaka 730, Vaiśākha, śu. di. 15 and Śrāvaṇa, ba. di. amāvāsyā from Vaṇi and Radhanpur have been found.[4]

Indrarāja was known as 'Lāṭeśvara'. No inscription of him has been found yet. It is known from Karkkarāja's (II) copper plates of Śaka 734[5] (Lines 33-35) that Indrarāja defeated Gurjareśvara and protected the Mahāsāmantas of the Dakṣiṇāpatha. Indrarāja had two sons : Karkkarāja and Govindarāja. Six copper plates of Karkkarāja Suvarṇavarṣa dated Śaka years 734, 736[6], 738[7], 739[8], 743[9] and 746[10] and four copper plates of Govindarāja dated Śaka years 732[11], 735[12], Valabhi saṁ. 500[13] (Śaka 740) and Śaka year 749[14] have been found so far. When Karkkarāja was the ruler, sometimes in his absence his younger brother Govindarāja was entitled to bear the royal title and also to issue the grant. His name is left out from the *Vaṁśāvali* given in the present grant; as also the case in his Baroda plates of Śaka 757 (A.D. 835), the Bagumra plates of Dhruvarāja (II) dated Śaka 789 (A.D. 867) and in the Bagumra plates of Kṛṣṇa II dated Śaka 810 (A.D. 888).

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Amoghavarṣa mentioned in stanza 36 of the present plate must not be taken as a secondary name of Karkka II, but must be understood as referring to his cousin and the feudal Lord Śarva Amoghavarṣa (Śaka 736 - 799), who belonged to the direct line of the Rāṣṭrakūṭas.

Dhruvarāja (I), like his grandson Dhruvarāja II bore the title Dhārāvarṣa (L. 53). He gained power in cir. A.D. 830. His known grants including the present one are two in number : (i) The present grant from Kaloli dated Śaka 744 (A.D. 822), (ii) The Baroda grant dated Śaka 757 (A.D. 835). The present grant is about eight years earlier from the year of his holding power in 830 A.D. In absence of the ruler king Karkkarāja, Dhruvarāja was entitled to bear the royal title and also to issue the grant like his uncle Govindarāja.

In the Baroda plates, Dhruvarāja is styled a **'mahāsāmanta'** and **samadhigata pañca mahāśabda**, whereas in the Kaloli plates he has not been described as holding the above titles. He has been simply represented as Dhārāvarṣa Śrī Dhruvarājadeva. This leads to the fact that Dhruvarāja would have held the power as a chief sometimes after 25th April, A.D. 822 and before 10th Octo., A.D. 835; i.e. presumably in A.D. 830.

Of the localities mentioned in the grant, **Kāśahrada** *viṣaya* has been identified with modern **Kasindra** in Daskroi Taluka, Ahmedabad District. The books of reference enable to identify **Kolīpallīkā**, the village donated with modern Kaloli in Matar Taluka of Kheda District. The village **Pihalijja** in the east has been identified with modern **Pingalaj or Pariage**. The former is about 12 kms. away in the north-east and the latter about 30 kms. in the south-east of Kaloli. The village Udbhesa in the south may be identified with modern **Undeḷa** or **Unḍheḷa**, which lies about 22 kms. to the south-east of Kaloli. The village **Rāharaka** in the west defies identification, as there is hardly the name of any village in the vicinity of the village donated which bears resemblance to the given name 'Rāharaka grāma'. It may be represented by **Rāsam** in Dholka Taluka, Ahmedabad District, which lies 20 kms. to the north-east of Kaloli. Village **Rāveyapallī** in the north may be identified with **Rupal** in Dholka Taluka, which lies about 30 kms. to the north-west of Kaloli. **Rāveyapallī** can be well identified linguistically with **Ravli** in Petlad Taluka, but it is very far about 80 kms. from Kaloli in Matar Taluka.

Grant was made on the occasion of a solar eclipse; and the *tithi* on which this eclipse occurred is given as the new-moon *tithi* of the dark-half of Vaiśākha, Śaka year 744, which corresponds to Friday, 25 April, A.D. 822[15].

The benedictive and improcatory verses in the present grant number five, whereas in the Baroda grant of Dhruvarāja Dhārāvarṣa of Śaka 757, these verses are seven in number. The following four verses are common in both the plates :

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(1) बहुभिर्वसुधा भुक्ता.....

(2) यानीह दारिद्र्यभयान्न°.....

(3) विन्ध्याटवीष्वतोयासु.....

(4) स्वदत्तां परदत्तां वा.....

From the comparison of the verses representing the *praśastis* of the Rāṣṭrakūṭa kings in both the Kaloli and the Baroda plates, it is seen that there are 10 verses more representing the *praśastis* from Govindarāja (II) to the donor king Dhruvarāja (I) of the present grant than the verses given in the Baroda plates. These 10 verses are as under :

(a) Two verses from the *praśasti* of Dhruvarāja of the main Rāṣṭrakūṭa branch :

1. जाते यत्र च.....(v. 20)
2. हृष्टो [ऽ°] न्वहं.....(v. 21)

(b) Four verses from the *praśasti* of Govindarāja (III) :

3. पृथ्वीवल्लभ इति च.....(v. 24)
4. एकोऽप्यनेकरूपो.....(v. 25)
5. एको निर्हेतिरहं.....(v. 26)
6. राज्याभिषेककलशै°.....(v. 27)

(c) One verse from the *praśasti* of Amoghavarṣa :

7. अर्थिषु यथार्थतां.....(v. 30)

(d) Two verses from Indrarāja's *praśasti* of the Lāṭa branch of the Rāṣṭrakūṭas :

8. निर्व्वाणावाप्ति°.....(v. 32)
9. यस्याङ्गमात्र.....(v. 33)

(e) One verse from the *praśasti* of Karkkarāja Suvarṇavarṣa :

10. दानेन मानेन.....(v. 35)

One verse रिपुकुम्भिकुम्भ.....(v. 40) from Kaloli grant has been replaced by तेनेदमनिल..... (v. 15) in Baroda plates of Dhruvarāja (I).

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Text

Plate A

१. ओं [॥*] स वो[ऽ*] व्याद्वेधसा धाम यत्राभिकमलं कृतं(तम्) । हरश्च यस्य कान्तेन्दुकलया कमलं कृतं(तम्)[1] ॥ [१*] आ-

२. सीद्भि(द्वि)पत्तिमिरमुद्यतमण्डलाग्रो ध्वस्तिन्नयत्रभिमुखो रणशर्व्वरीषु [।*] भूपः शुचिर्व्विधुरिवाप्तदि-

३. गन्तकि(की)र्त्तिर्गोविन्दराज इति राजसु राजसिंघः[2] ॥ [२*][3] दृष्ट्वा चमुमभिमुखीं सुभटाट्टहासामुन्नामितं सपदि

४. येन रणेषु नित्यं(त्यम्) । दष्टाधरेण दधता भ्रुकुटिं(टीं) ललाटे खड्गं कुलं च हृदयं च निजं च सत्वं(त्त्वम्)[4] [॥३*] खड्गं कराग्रान्मुख-

५. तश्च शोभा मानो मनस्तः सममेव यस्य । महाहवे नाम निशम्य सद्यस्त्रयं रिपु(पू)णां विगलत्यकाण्डे[5] ॥ [४*] तस्यात्म-

६. जो जगति विश्रुतदीर्घकीर्त्तिरार्त्तार्त्तिहारिहरिविक्रमधामधारी [।*] भूपस्त्विविष्टपनृपानुकृतिः कृतज्ञः **श्रीकर्क्कराज इ-**

७. ति गोत्रमणिर्व्व(र्ब्व)भूव[6] । [५*] तस्य प्रभिन्नकरटच्युतदानदन्तिदन्तप्रहाररुचिरोल्लिखितांसपीठः । क्ष्मापः क्षितौ क्षपि-

८. तशत्रुरभूत्तनूजः सद्राष्ट्रकूटकनकाद्रिरिवेन्द्रराजः[7] ॥ [६*] तस्योपार्ज्जितमहसस्तनयश्चतुरुदधिवलयमालिन्याः ।

९. भोक्ता भुवः शतक्रतुसदृशः **श्रीदन्तिदुर्ग्गराजो** [ऽ*] भूत्[8] ॥ [७*] काञ्चीशकेरलनराधिपचोलपाण्ड्यश्रीहर्षवज्रटविभेद-

१०. विधानदक्षं(क्षम्) । काण्र्णाटकबलमचिन्त्यमजेयमन्यैर्भृत्यै [+]कियद्भिरपि यः सहसा जिगाय[9] ॥ [८*] अभ्रविभ-

११. ङ्गमगृहीतनिशातशस्त्रमश्रान्तप्रतिहताङ्गमपेतयत्नं(त्नम्) । यो वल्लभं सपदि दण्डबलेन जित्वा राजा-

१२. धिराजपरमेश्वरतामवाप[10] ॥ [९*] आसेतोर्व्विपुलोपलावलिलसल्लोलोर्म्मिमालाजलादाप्रालेय-

१३. कलङ्कितामलशिलाजालात्तुषाराचलादा (त् । आ) पूर्व्वापरवारिराशिपुलिनप्रान्तप्रसिद्धावधेर्येनेयं जग-

१४. ती स्वविक्रमबलेनैकातपत्रीकृता[11] ॥ [१०*] तस्मिन्दिवं प्रयाते **वल्लभराजे** क्षतप्रजावा(बा)धः । **श्री कर्क्कराजसूनुर्म्म-**

१५. हीपतिः **कृष्णराजो**[ऽ*]भूत्[12] ॥ [११*] यस्य स्वभूजपराक्रमनिःशेषोत्सादितारिदिक्चक्रं[क्रम्] । कृष्णस्येवाकृष्णं च-

१६. रितं **श्रीकृष्णराजस्य**[13] ॥ [१२*] शुभतुङ्गतुङ्गतुरगप्रवृद्धरेणुर्द्यूर्ध्वरुद्धरविकिरणं(णम्) । ग्रीष्मे[ऽ*]पि नभो निखि-

१७. लं प्रावृट्कालायते स्पष्टं(ष्टम्)[14] ॥ [१३*] दीनानाथप्रणयिषु यथेष्टचेष्टं समीहितमजस्रं तत्क्षणम**कालव-**

१८. **र्षो** वर्षति सर्व्वार्त्तिनिर्व्वपणं(णम्)[15] ॥ [१४*] **राहप्पमात्मभुजजातबलावलेपमाजौ** विजित्य निशितासिलता-

१९. प्रहारैः । मौलिध्वजावलिशुभामचिरेण यो हि राजाधिराजपरमेश्वरतां ततान[16] ॥ [१५*]

[+] Symbol of *'Jihvāmūlīya'* - read 'भृत्यैः किय'.

1. Anuṣṭubh metre
2. Read 'सिंहः
3-4. Vasantatilakā metre
5. Upajāti metre
6-7. Vasantatilakā metre
8. Gīti metre
9-10. Vasantatilakā metre
11. Śardūlavikrīḍita metre
12-15. Āryā metre
16. Vasantatilakā metre

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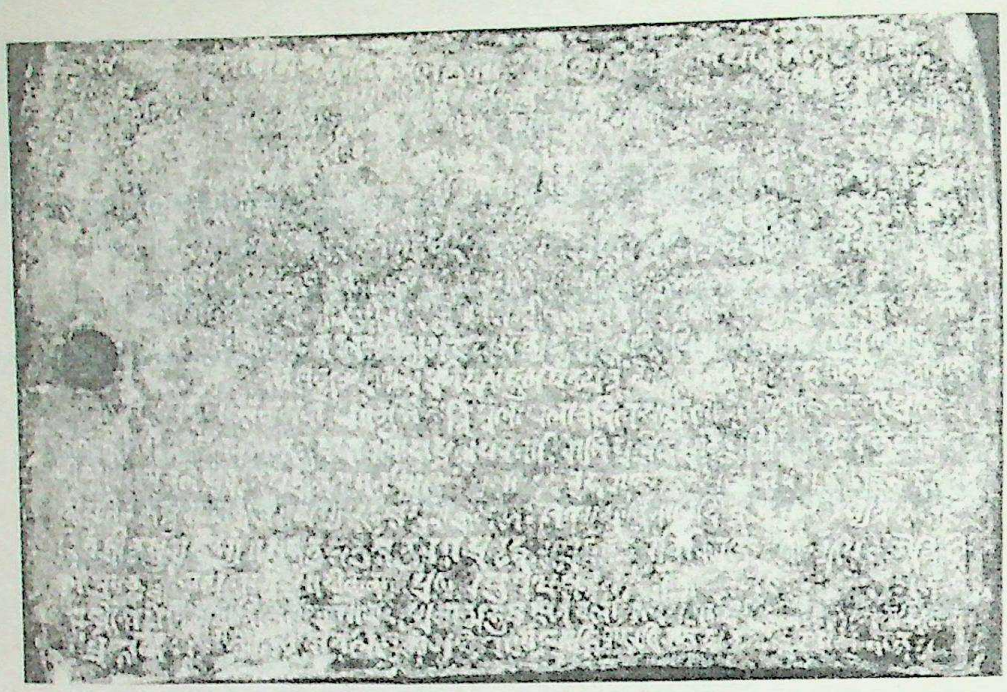

Plate A

Kaloli Copper-plates of Rāṣṭrakūṭa Dhārāvarṣa Dhruvarāja (I) of the Lāta branch of Gujarat, Śaka Saṁ.

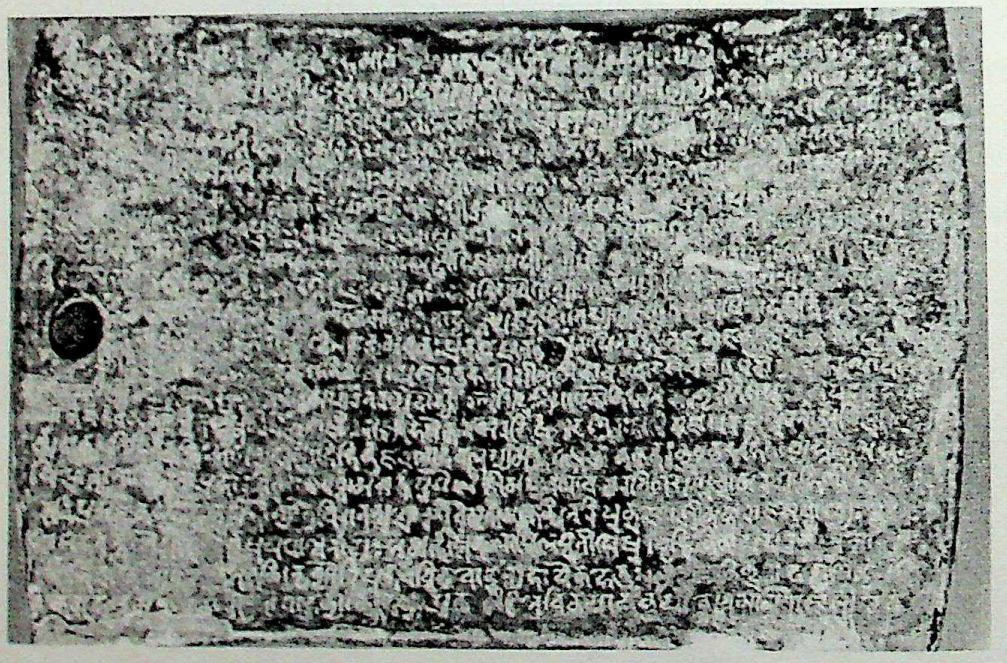

Plate B - First side

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Plate B - First side

२०. क्रोधादुत्खातखड्गं प्रसृतरुचिचयैर्भासमावं(नं) समन्तादाजावु[द्भूतवैरिप्रकटगजघटाटोप] संक्षोभदक्षं(क्षम्) [।*] [शौर्य्य त्य-]

२१. क्त्वारिवर्ग्गो भयचकितवपुः क्वापि दृष्ट्वैव सद्यो दर्प्पाध्मातारिचक्रक्षयकरमगमद्यस्य दोर्द्दण्डस्वरूपं(पम्)[17] ॥ [१६*] पाता यश्चतुर-

२२. म्बुराशिरशनालंकारभाजो भुवस्त्रय्याश्चापि कृतद्विजामरगुरुप्राज्याज्यपूजादरो [।*] दाता मानभृदग्रण्यर्गुणवतां यो[ऽ*]-

२३. सौ श्रियो वल्लभो भोक्तुं स्वर्ग्गफलानि भूरितपसा स्थानं जगामामरं(रम्)[18] ॥ [१७*] येन श्वेतातपत्र प्रह(रं*) तरविकरव्राततापात्सलीलं

२४. जग्मे नासीरधूलीधवलितशिरसा वल्लभाख्यः सदाजौ । श्रीमद्गोविन्दराजो जितजगदहितस्त्रैणवैधव्यदक्षस्तस्यासीत्सूनु-

२५. रेकः क्षणरणदलितारातिमत्तेभकुम्भः[19] ॥ [१८*] तस्यानुजः श्रीध्रुवराजनामा महानुभावो[ऽ*]- प्रहतप्रतापः । प्रसाधिताशेषन-

२६. रेन्द्रचक्रः क्रमेण वा[वा] लार्क्कवपुर्ब्व[र्ब्व]भूव[20] ॥ [२९*] जाते यत्र च राष्ट्रकूटतिलके सद्भूपचूडामणौ गुर्व्वी तुष्टिरथाखिलस्य जगतः सुस्वा-

२७. मिनि प्रत्यं(त्य)हं(हम्) [।*] सत्यं सत्यमिति प्रशासति सति क्षमामासमुद्राहिजा(द्रान्तिका)मासीद्धर्म्मणरेगुणामृतनिधौसात्यव्रताधिष्ठिते[21] [॥ २०*] हृष्टो[ऽ*]न्वहं यो[ऽ*]-

२८. र्थिजनाय सर्व्वं सर्व्वस्वमानन्दितबन्धुवर्ग्गः । प्रादात्प्रतुष्टो हरति स्म वेगात्प्राणान्यमस्यापि नितान्तवीर्य्यः[22] ॥ [२१*] रक्षता येन निःशेषं

२९. चतुरम्भोधिसंयुतं(तम्) [।*] राज्यं धर्म्मेण लोकानां कृता हृष्टिं [+]परा हृदि[23] ॥ [२२*] तस्यात्मजो-[ज*]गति सत्प्रथितोरुकीर्त्तिर्ग्गोविन्दराज इ-

३०. ति गोत्रललामभूतः । त्यागी पराक्रमधनः प्रकटप्रतापः संतापिताहितजनो जनवल्लभो[ऽ*]भूत[24] ॥ [२३*] पृथ्वीवल्लभ

३१. इति च प्रथितं यस्यापरं जगति नाम । यश्च चतुरुदधिसीमामेको वसुधां वशे चक्रे[25] ॥ [२४*] एको[ऽ*] प्यनेकरूपो यो ददृशे

३२. भेदवादिभिरित्मा । यरबलजलधिमपारतरन्स्वदोर्भ्यां रणे रिपुभिः[26] ॥ [२५*] एको निर्हेतिरहं गृहीतशस्त्रा इमे परे बहवो(वः) ।

३३. यो नैवंविधमकरोच्चितं स्वप्ने[ऽ*]पि किमुताजौ[27] ॥ [२६*] राज्याभिषेककलशैरभिषिच्य दत्तां राजाधिराजपरमेश्वरतां स्वपित्रा । अन्यै-

३४. र्म्महानृपतिभिर्ब्बहुभिः समेत्य स्तम्भादिभिर्भुजबलादवलुप्यमानां(नाम्)[28] ॥ [२७*] एको[ऽ*]-नेकनरेन्द्रवृन्दसहिता व्यस्तान्समस्तान-

३५. पि प्रोत्खातासिलताप्रहारविधुरां व[ब]द्धा महासंयुगे । लक्ष्मीमप्यचलां चकार विलसत्सचामरग्राहिणी(णीम्)[29] ॥ संसीददगु-

३६. रुविप्रसज्जनसुहृद्बन्धूपभोग्यां भुवि[30] ॥ [२८*] तत्पुत्रो[ऽ*]त्र गते नाकमाकम्पितरिपूत्रजो । श्रीमहाराजशर्व्वाख्यः ख्यातो

३७. राजाभवद्गुणैः[31] [२९*]अर्थिषु यथार्थतां यः समभिष्टफलावाप्तिलब्धतोषेषु । वृद्धिं निनाय परमाममोघवर्षाभिधानस्य[32] ॥ [३०*] राजाभूत्तत्पितृव्यो रिपुभवविभवोद्भूत्यभावैकहेतुः । लक्ष्मीवान्निन्द्रराजो गुणिजननि-

३८. करान्तश्चमत्कारकारी रागादन्यान्व्युदस्य प्रकटितविनया यं नृपान्सेवमाना राजश्रीरेव

+ Symbol of *'Upadhmānīya'* - read हृष्टिः पराः.

17. Sragdharā metre
18. Śārdūlavikrīḍita metre
19. Sragdharā metre
20. Upajāti metre
21. Śārdūlavikrīḍita metre
22. Indravajrā metre
23. Anuṣṭubh metre
24. Vasantatilakā metre
25-27. Āryā metre
28. Vasantatilakā metre
29. Delete ll.
30. Śārdūlavikrīḍita metre
31. Anuṣṭubh metre
32. Āryā metre

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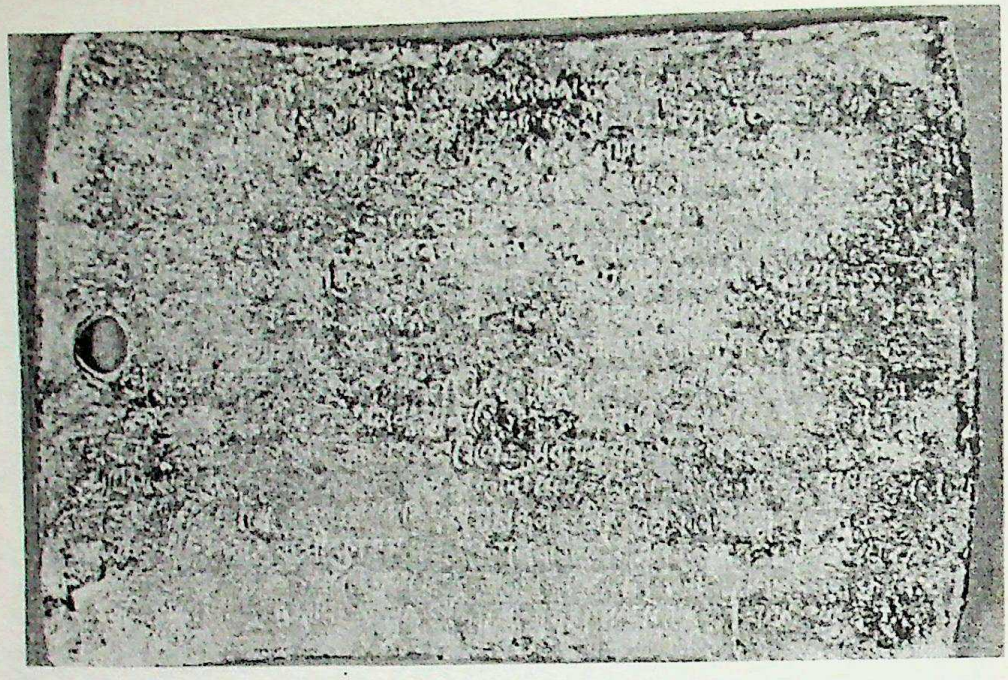

Plate B - Second side

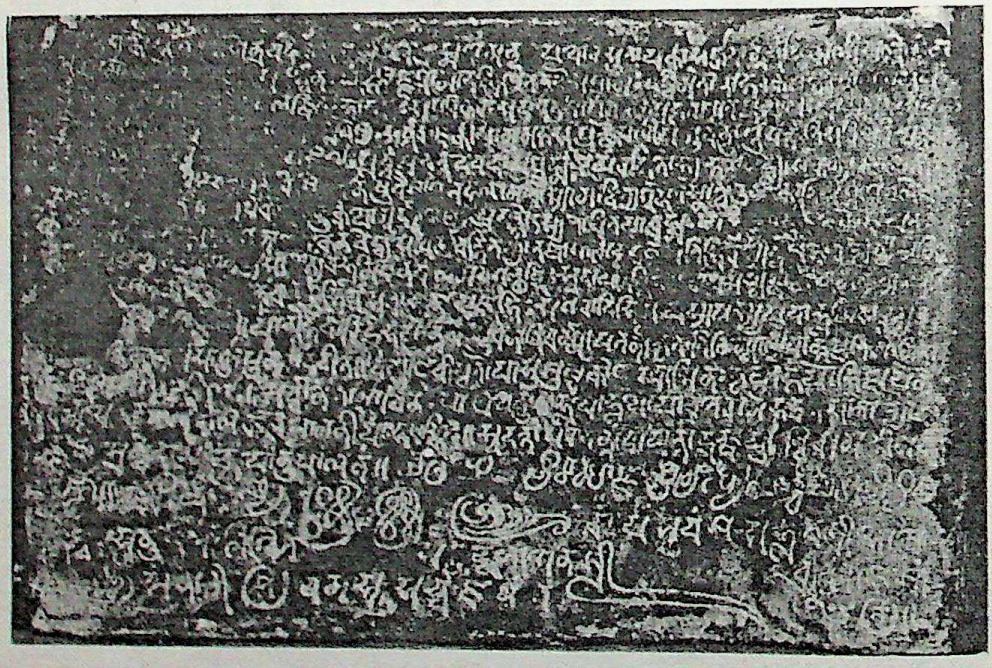

Plate C

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Plate B - Second side

३९. चक्रे सकलकविजनोद्गीततथ्यस्वभावं(वम्)[33] । [॥] [३१*] निर्व्वाणावाप्तिवानासहितहितजना(नो)पास्यमानाः सुवृत्तं

४०. वृत्तं जित्वान्यराज्ञां चरितमुदयवान् सर्व्वतो हिंसकेभ्यः ॥ (।) एकाकी दृप्तवैरीस्खलनकृतिसहप्रातिराज्ये

४१. शशाङ्कर्ल्लाटीयं मण्डलं यस्तपन इव निजस्वामिदत्तं ररक्ष[34] ॥ [३२*] यस्याङ्गमात्र जयिनः प्रियसाहसस्य क्ष्मा-

४२. पालवेषफलमेव व(ब)भूव सैन्यं मुक्त्वा च सर्व्वभुवनेश्वरमादिदेवं नावन्यतान्यममरेष्वपि यो मनस्वी[35] ॥ [३३*]

४३. श्रीकर्क्कराज इति रक्षिता(त)त(रा)ज्यभारः सारः कुलस्य तनयो [नय*]शालिशौर्य्यः । तस्याभवद्भिभवन-न्दितव(ब)न्धुसार्थः

४४. पार्थः सदैव धनुषि प्रथमः शुचीनां(नाम्)[36] ॥ [३४*] दानेन मानेन सदाज्ञया वा वीर्येण शौर्येण च को[ऽ*]पि भूपः [।*] एते-

४५. न तुल्यो[ऽ*]स्ति न वेति कीर्त्तिः सकौतुका भ्राम्यति यस्य लोके[37] ॥ [३५*] स्वेच्छागृहीतविषयान् दृढसंघभाजः प्रोद्भू-

४६. त्तदृप्ततरशुल्किकराष्ट्रकूटान् [।*] उत्खातखड्गनिजवा[बा]हुव(ब)लेन जित्वा यो[ऽ*]मोघवर्ष इति राज्यपदे व्यधत्त[38] ॥ [३६*]

४७. पुत्रीयतस्तस्य महानुभावः कृती कृतज्ञः कृतवीर्यवीर्य्यः । वशीकृताशेषनरेन्द्रवृन्दो व(ब)भूव सू-

४८. नुर्ध्रुवराजनामा[39] ॥ [३७*] चन्द्रो जडो हिमगिरिस्सहिमः प्रकृत्या वातश्चलश्च तपनस्वभा-

४९. वः । क्षारः पयोधिरिति तैः सममस्य नास्ति येनोपमा निरुपमस्तत एव गीतः[40]॥ [३८*]

५०. अचिराभोज्वलवपुषि क्षितिसंतापापहारिणि द्युम्नं(म्नम्) [।*] धारावर्षे वर्षति जलद एव न कः कृतार्थः

५१. स्यात्[41] ॥ [३९*] रिपुकुम्भिकुम्भविदलनविलग्नमुक्ताफलो [।*] घटस्फुरितं सहितवगलश्यकृपालाहसद्भा-

५२. मलोद्भिभ्रतः[42] [॥४०*] ब्रह्माण्डमेतत्किमिति प्रजासृजा न मत्प्रमाणेन पुरा विनिर्म्मितं(तम्) [।*] एवं विचिन्त्य ध्रु-

५३. वराजकीर्त्तिर्व्विधातुरासीत्सुतरामसूयिनी[43] ॥ [४२*] स च धारावर्षश्रीध्रुवराजदेवः सर्व्वानेव यथा संव-

५४. ध्यमानकान् राष्ट्रपतिविषयपतिग्रामकूटायुक्तनियुक्ताधिकारिमहत्तरादिन्समनुदर्शयत्यस्तु वः सं-

५५. विदितं यथा मया मातापित्रोरात्मनश्चैहिकामुष्मिकपुण्ययशोभिवृद्धये तल.....

Plate C

५६. वास्तव्य कोस्तुभार(?)सगोत्रवह्वृचसब्रह्मचारि ब्राह्मण मन्द-येवोर(?)सुताय कासहृदान्तर्व्वर्त्ति कोलीपल्ले(ल्लि)का ना-

५७. म ग्रामा यस्याघाटनानि पूर्व्वतः पीहलिञ्च ग्रामा दक्षिणतः उद्धेस ग्रामः पश्चिमतो राहरकावुत्तरतो राव्रेयप-

५८. ल्लेखं चतुराघाटनोपलपलक्षितः[44] सोद्रङ्गः सोपरिकरः सदण्डदशापतरातः(धः) सभूतपा(वा)तप्रत्यायः सोत्पद्यमान- वि-

५९. ष्टिकः सधान्यहिरण्यादेयो चाटभटाप्रवेश्यः सर्व्वराजकीयानामहस्तप्रक्षेपणीय आचन्द्रा[र्क्का*]र्ण्णवक्षितिसरित्पर्व्वत-

६०. समकालीनः पुत्रपौत्रान्वयोपभोग्यः पूर्व्वप्रदत्तदेवदायब्रह्मदायरहितोभ्यन्तरसिद्ध्या शकनृप-

६१. संवत्सरशतेषु सप्तसु चतुश्चत्वारिंशदधिते(के)षु वैशाखबहुलामावास्या[या*]मादित्यग्रहणे स्नात्वा उदकातिसर्गेण बलिच-

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33-34. Sragdharā metre

35-36. Vasantatilakā metre

37. Upajāti metre

38. Vasantatilakā metre

39. Upajāti metre

40. Vasantatilakā metre

41-42. Āryā metre

43. Upajāti metre (combination of Indravaṁśā (Line 1), Vaṁśasthavila (Lines 2 and 4) and Indravajrā (Line 4).

44. Read ०घाटनोपलक्षितः.

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६२. रुवैश्वदेवाग्निहोत्रातिथिपंचम[हा*]यज्ञक्रियोत्सर्पणार्थं प्रदत्तो[ऽ*]स्यतोचितया ब्रह्मदायस्थित्या भुंजतो भोजयतः

६३. कृषतः कर्षयतः प्रतिदिशतो वा न केनचिद्बाधासेधं प्रवर्त्तितव्यं(व्यम्) । तथागामिद्रनृपतिभिरस्मद्वंशजैरन्यैर्व्वा । अनि-

६४. त्यान्यैश्वर्य्याण्यनित्यं मानुष्यं सामान्यं च भूमिदानफलमवगच्छद्भिः स्वदायनिर्व्विशेषो[ऽ*]यमस्मद्दायो[ऽ*]नुमन्तव्यः प्रति-

६५. पालनीयश्चेत्युक्तं च । बहुभिर्व्वसुधा भुक्ता राजभिः सगरादिभिः । यस्य यस्य यदा भूमिस्तस्य त-

६६. स्य तदा फलं(लम्)[45] ॥ [४२] यानीह दारिद्र(द्र्य)भयान्नरेन्द्रै(र्द्दा)नानि धर्म्मायतनीकृतानि [।*] निर्म्माल्यवान्तप्रतिमानि ता-

६७. नि को नाम साधुः पुनराददीत[46] ॥ [४३*] विन्ध्याटवीष्वतोयासु शुष्ककोटरवासिनः [।*] कृष्णाहयो हि जायन्ते

६८. भूमिदायापहारिणः[47] ॥ [४४*] सर्व्वानेतान्भाविनः पार्थिवेन्द्रान् भूयो भूयो याचते रामभद्रः । सामान्योयं

६९. धर्म्मसेतुः नृपाणां काले काले पालनीयो भवद्भिः[48] ॥ [४५*] स्वदत्तां परदत्तां वा यत्नाद्रक्ष युधिष्ठिर । महीं मही-

७०. भुजां श्रेष्ठ दानोच्छ्रेयोनुपालनं(नम्)[49] ॥ [४३*] मतम्मम श्रीध्रुवराजदेवस्य [।*] श्रीकर्क्कराज-देवसुतस्य यदुपरि लिखितं(तम्) ।

७१. बोधापयितव्यं ..... श्री श्री ..... कायस्थवंशसंभूतश्रीसोमे-

७२. श्वरसूनुना- लिखितं यदग्रतागेन (?) श्री ..... ध्रुवराजश्री

७३. सताई- शिवमस्तु सर्व्वजगत इति [।*]

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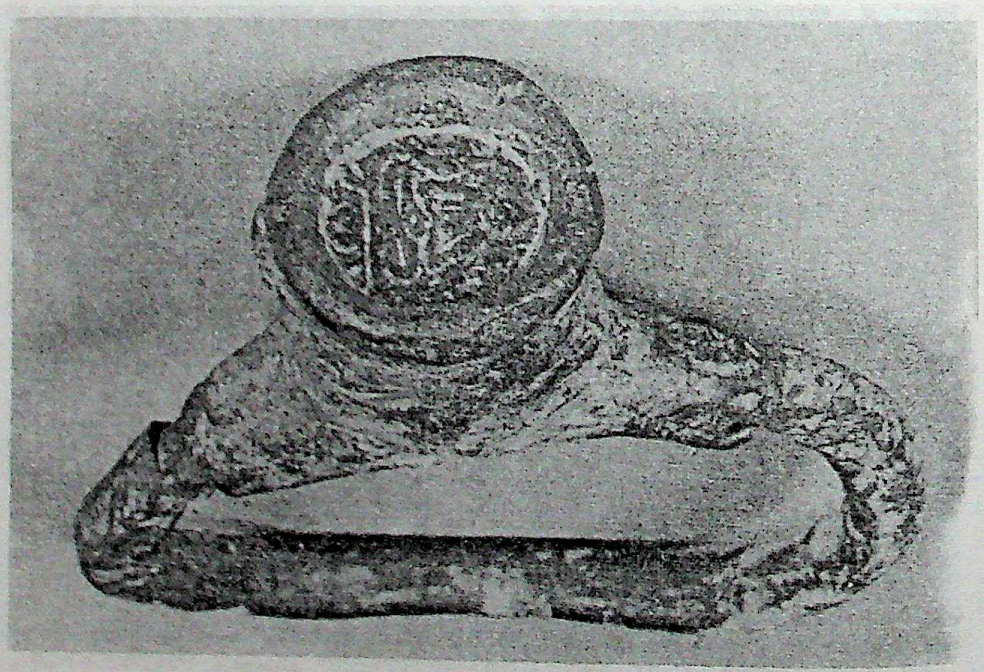
45. Anuṣṭbh metre
46. Indravajrā metre
47-48. Śālinī metre
49. Anuṣṭubh metre



The ring with handle

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SATYADVAYA IN MADHYAMAKA AND ADVAITA

Mahesh Mehta*

The concept of Two Truths is variously designated as सांक्लेशिक and व्यावदानिक in महायान, संवृतिसत्य and परमार्थसत्य in मध्यमक, परतन्त्र and परिनिष्पन्न in योगाचार, व्यावहारिक and पारमार्थिक in अद्वैत of शंकर, व्यावहारनय and निश्चयनय in कुंदकुंद.

Actually, the notion of सत्यद्वय, twofold reality or two levels of truth belongs explicitly or implicitly to all systems of Indian philosophy. All systems, regardless of their disagreements in philosophical matters, or whether they are realistic or idealistic, are (except Materialism) fundamentally soteriological. They are all oriented to the idea of final liberation, liberation from the finite world we live in, from our present state of ignorance and self-centeredness.

Moving a step further, I may assert that this two-dimensional, two-valuational perception is the very heart of religion, and expressed in the Philosophy of Religion as the profane and the sacred (or the secular and the holy) worlds. All religions, in essence, teach humans to pass beyond their earthly existence into the Kingdom of God, for instance, a supremely blessed and blissful state of being. This ultimate state is called in Indian Philosophy *Mokṣa, Nirvāṇa, Kaivalya,* depending upon the choice of an image for the human situation in the world.

It means therefore either freedom from the bondage (*bandha*) or extinction of fire (*duḥkha* or *Kleśa*), or stoppage of defilement (*āsrava*). Like a *dehalīdīa,* the perception of the Indian *dārśanikas* extends to and illumines both the spheres simultaneously, based on an analysis of the one and the acknowledgement of the other.

Notwithstanding this underlying unity of perspective, it is no doubt true that the three absolutistic systems mentioned above especially advance the doctrine of the two grades of reality. This is so because the absolutistic attitude cannot somehow feel so positive about the phenomenal world as the theistic systems do. That explains why we find a clear cleavage, a neat bifurcation, a hierarchy of two truths in the absolutism. Such a clear cut scheme is absent in the theistic systems precisely because the two, God and the world, are integrally related, the world being the real and willing manifestation of the Divine.

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लोकसंवृतिसत्य and परमार्थसत्य the phenomenal and the transcendental truths in मध्यतक together embrace the entire reality conceivable and inconceivable, the ordinary diurnal reality of our dualistic perceptual and conceptual experiences and the ultimate reality of non-dual insight. This theory articulated by Nāgārjuna is Mahayanistic. But in fact, it is rooted in the original vision of the Buddha himself. Nāgārjuna's contribution to the Buddhist thought lies precisely in his reformulation of the meaning of the Awakened One, who, in the fulness of his *prajñā,* vividly saw the dual worlds, the actual and the ideal, one characterized by dependence and impermanence, desire and suffering, ignorance and ego, and the other by wholeness, stability wisdom and peace. This he clearly and logically enunciated in the four *āryasatyas,* which can be assigned to the two hemispheres of reality, *Sāmsāra* and *Nirvāṇa.*

The first two truths are about the nature of our worldly existence, as fraught with *duḥkha* and the chain of causes originating in *avidyā* as being responsible for our unsatisfactory worldly condition.

The 3rd truth is concerned with the possibility and certainty of *Nirvāṇa,* a total extinction of all the negative and unwholesome qualities of our ordinary existence. The 4th truth, the Noble eight-fold path points out the path to *Nirvāṇa.* Thus Buddha revealed an acute perception of the human existential predicament and the way out of it.

Nāgārjuna says (24.8.) द्वे सत्ये समुपाश्रित्य बुद्धानां धर्मदेशना ।
लोकसंवृतिसत्यं च सत्यं च परमार्थता ॥

लोकसंवृतिसत्य coincides with the first and the second and परमार्थ सत्य with the third truth of Buddha. (The fourth is the way to *Nirvāṇa* and thus pertains to the third truth.)

Saṁvṛti or world-ensconced truth is variously explained by Candrakirti. It is ignorance because of its shrouding the true nature of all elements; it is the fact of mutual production or interdependence of things; it is the domain of all worldly conventions and transactions; and called संकेत or expressional truth, the basis of all modes of speech.

The greatest feature of संवृतिसत्य is प्रतीत्यसमुत्पाद, the universal Law of Dependent Co-arising propounded by Buddha. Everything in the world, all elements, are contingent on their corresponding conglomeration of causal factors. The world is in a constant flux, a perpetual process of becoming, consisting of things momentarily appearing and disappearing. In dependent production there is no destruction or no permanence, things are neither the same nor different. Every thing is marked by an ambivalent character owing to its conditionality. No wonder Candrakirti calls it an extremely deep matter to understand (*paramagambhīra*), precisely because of our inability to determine its specific nature. I need not elaborate here the doctrine of प्रतीत्यसमुत्पाद. Dependent co-origination is contingence, which leads to relativity; relativity leads to emptiness or lack of *sva-bhāva* or self-nature (स्वभाव- *Śūnyata* or नैःस्वाभाव्य).

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The dharmas without their own being are only relatively and mutually (मोघधर्माः) held together; they do not yield sense if taken as separate, independent entities. Thus, संवृति or संसार is a coherent, well-knit fabric of transient phenomena made up of discrete elements and their concourses and discourses, which becomes the functional-practical basis of all our sensory and cognitive activities.

In contradistinction to संवृतिसत्य or संसार, परमार्थसत्य or निर्वाण is marked by exactly the opposite characteristics. *Nirvāṇa* is what संसार is not; *Nirvāṇa* is not what संसार is. The realm of *Nirvāṇa* is the quiescence of all that संसार stands for, its commotion and turmoil, change and becoming, production and dissolution, causality and conditionality, in short, its three signs namely दुःख or, suffering, अनित्यता or impermanence, and unsubstantiality, अनत्ता or नैरात्म्य. *Nirvāṇa* is the termination of the self-proliferating series of self-actuated actions and their fruits, end of all afflictions, destruction of all disabilities, defilements and depravity, overcoming of all shortcomings, extinction of passion, attachment, aversion and delusion, disappearance of the स्कन्ध[5], धातु[6] and आयतन[6].

It is where ignorance passes into insight, desire into fulfilment, sorrow into joy. It is the cessation of all cravings and longings, the culmination of all ethical and religious endeavour, the summum bonum of human life.

Nāgārjuna says, अप्रहीणाम्, असंप्राप्तम्, अनुच्छिन्नम्, अशाश्वतम्।
अनिरुद्धम् - अनुत्पन्नम्, एतन्निर्वाणमुच्यते ॥ 25.3

It is unmade, uncompounded, unconditioned अकृत, अकृत्रिम, असंस्कृत, possessed of own-being स्वभाव, independent, absolute.

It is immutable, eternal, infinite. It is not annihilation, a blank nothingness, or an utter voidity. It is परम अर्थ, the highest truth, *tattva.*

It defies adequate expression; in it subside all conceptual categories and linguistic-logical distinctions. It can at best be described *via negativa.*

In sum, both *Saṁsāra* and *Nirvāṇa* possess truth in varying degrees. The empirical world, संवृतिसत् being the basis of our conventional experiences enjoys a modicum of reality having a temporal and provisional significance. It has a pragmatic value; it is not fictive. On the other hand, the Nirvanic reality has an irrevocable eternal validity. For the same reason, they are also called नेयार्थ and नीतार्थ. *Saṁsāra* is to be led to (नेय) or to be ended in *Nirvāṇa,* the fully accomplished (नीत) truth. Our mundane dealings make sense as far as they go, but on critical analysis or reflection they turn out to be based on the error of seeing things as separate entities and not seeing their conditioned and relative character.

However, संवृति is important as being instrumental to *Nirvāṇa.* Nāgārjuna says,

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"व्यवहारमनाश्रित्य परमार्थो न दृश्यते । २४,१०" It is because of the world that the teaching of *Nirvāṇa* becomes necessary. Hence, as Candrakirti says, *Saṁsāra* is indispensable for *Nirvāṇa*, as a vessel is for one who seeks water. (तस्मात् संवृति आदौ अभ्युपेया, भाजनम् इव सलिलार्थिना ।) It is in and through the world that its transcendence in *Nirvāṇa* can be achieved.

Non-duality of Saṁsāra and Nirvāṇa:

The foregoing description of the individual characteristics of *Saṁsāra* and *Nirvāṇa* rested on the basis of the duality of the two. The two seem to be diametrically opposite in nature. I will now proceed to a higher plateau, from where *Saṁsāra* and *Nirvāṇa* are envisaged simultaneously. Their double-decker-like order is only an intermediary stage. In fact, both *Saṁsāra* and *Nirvāṇa* are only two aspects of the same reality. In other words, they are not to be viewed as two distinct sets of entities.

Nāgārjuna says categorically, 24, 9-10.

न संसारस्य निर्वाणात् किंचिदस्ति विशेषणम् ।
न निर्वाणस्य संसारात् " ॥
निर्वाणस्य च या कोटिः कोटिः संसरणस्य च ।
न तयोरन्तरं किंचित् सुसूक्ष्ममपि विद्यते ॥

The ultimate Mādhyamika view, therefore, is of the non-duality of the two. The question is, in what sense their apparent antithesis is annulled and their unity or identity affirmed. There are several perspectives, viewed from which their non-duality can be understood.

1. Residual : Nāgārjuna, in fact, gives only one verse, which shows the way in which *Saṁsāra* and *Nirvāṇa* are to be viewed as one. He says

यः आजवंजवीभाव उपादाय प्रतीत्य वा ।
यः अप्रतीत्य अनुपादाय निर्वाणमुपदिश्यते ॥ २५.९

The state of things coming into existence and going out of existence depending upon something, is itself *Nirvāṇa*, when there is independence. The idea is: *Saṁsāra* is *Saṁsāra*, when seen as a continuum of diverse interconnected interacting elements. When *Saṁsāra* has come to a standstill, when आजवंजवी भाव is totally arrested, when there is अप्रवृत्ति changelessness, rest, it is *Nirvāṇa*, like water and ice.

(It is only प्रतीत्यसमुत्पाद that distinguishes *Saṁsāra* and *Nirvāṇa*. It sounds simple enough! However, it is indeed a mighty big difference!)

A state of total cessation of causes and conditions giving rise to phenomenal movement or process of becoming is to visualize a most ultimate state of universal emancipation of all

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beings or *mahā-parinirvāṇa,* when *Nirvāṇa* or परमार्थ is the residue. The transcendent reality of *Nirvāṇa* abides on the vanishing of *Saṁsāra.* Quiescence of प्रतीत्यसमुत्पाद is the Absolute.

2. Synoptic : One Who has realized the Truth and has seen with perfect insight into the nature of things in the phenomenal world, all things appear sub *specie aeternitatis* (or *nirvanitis*) *divinatis.* Thus, a person of wisdom is not involved in the passing order of individual and fragmentary elements, but experiences them as expressions of a unitery reality. Their perspective is radically transformed, the world presents itself to them in an altogether new light, as a totality, from the supramundane (*lokottara*) viewpoint, just as a valley is seen from the mountain top as a seamless wholeness.

As the Zen saying goes, first, rivers are rivers and mountains are mountains, then, there are no mountains and no rivers, lastly again, rivers are rivers and mountains are mountains.

Particulars are not lost sight of, but they have lost their isolatedness, and appear as variegated aspects of the universal Nirvanic Reality. - To a *jīvan-mukta* in Advaita all entities become multifarious forms of Brahman. (सकलं ब्रह्ममयम्, सर्वत्र ब्रह्मभावः, सर्वं खलु इदं ब्रह्म ।)

3. Immanental : The identity of *Saṁsāra* and *Nirvāṇa* is borne out by the idea of the immanence of *Nirvāṇa. Nirvāṇa* permeates every element in the universe. It is the all-pervading, all-ensouling. *Nirvāṇa,* that unifies all things, despite their differences. The transcendent nature of *Nirvāṇa* does not sunder it from the Phenomenal world; it is in fact involved and embedded in it. *Nirvāṇa* is no other than the true nature, the essence, the quiddity of elements, their suchness, तथता.

All things are marked by sameness (समता) because of their partaking of the underlying Nirvanic unity. (सर्वधर्माः स्वभावेन निर्वाणसमसादृशाः । - समाधिराजसूत्र २. २०८). *Nirvāṇa* is identical with all things, lying concealed (संवृत) within the diversity of *dharmas.* (सर्वपदार्थतत्त्व-अवच्छादन-चंद्र.) The idea of Nirvanic immanence in this sense comes very close to the concept of the ubiquitous *ātman* in Vedānta, which is ओतप्रोत, अनुस्यूत in the world of things (एतदात्म्यमिदं सर्वम्). The enlightened one see the awareness of *Ātman* in all.

The spiritual reality informs all beings, like salt in sea-water, and as the subtlemost principle of inner consciousness (चित् or संवित्) is felt in its immediary as enduring self-awareness.

The immanental is transcendent as well, since it transcends all particulars and pairs of logical opposites. It uniformly synthesizes the plurality of phenomena. We often come across in Buddhist writings the concept of the omnipresence of the Gem of Buddhahood in-dwelling all beings and urging and inspiring them to approach Buddhahood. The बुद्धस्वभाव abides in all things, "waits inside us like gold in sand". It constitutes the element of elements,

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धर्मधातु, भूतकोटी the essential stuff of all elements. Thus the locus of *Saṁsāra* and *Nirvāṇa* is one. *Nirvāṇa* is not a new emergence, it always is, silently but surely co-existing with the *dharmas*. When प्रज्ञा dawns, all *dharmas* are seen in their essential nature.

4. Relativistic : The non-duality of *Saṁsāra* and *Nirvāṇa* is also established on the basis of their logical parity. All distinctions of संवृति & परमार्थ, स्वभाव and परभाव, संसार & निर्वाण, तथागत & जगत् come ultimately under the jurisdiction of the same law of interdependence. All these notions of ours operate on the level of phenomenal relativity, which equalizes all concepts even though their distinctions may have a practical utility, and reduces them to a uni-level perception. *Nirvāṇa* as a verbal concept, in spite of its apparent superiority in relation to *Saṁsāra* is still to be bracketed with *Saṁsāra* in regard to its making sense only relatively, i.e. in relation to *Saṁsāra*.

5. Non-origination : अनिर्वाणं हि निर्वाणम्। आकाशेन कृतो ग्रन्थि : आकाशेनैवमुच्यते। The Lord has taught that *Nirvāṇa* is a - *Nirvāṇa*. It is like tying a knot in the sky and untying it in the sky; the knot never took place. From the vantage point of the Absolute, the entire phenomenal complex is but a cosmic appearance, a *phantasmagoria*, which never originated in the first place. It is the doctrine of *māyā*, illusion or *vivarta* in Madhyamika and Śaṅkara's *Kevala-advaita*, ajāti in Gaudapāda, *abhūta-parikalpa* in Yogācāra. In reality, all our dualistic notions and transactions are but "insubstantial airy nothing".

> Nāgārjuna says, न संसरति, न परिनिर्वाति, समाधिः प्रज्ञा, विमुक्तिः, विमुक्तिज्ञानदर्शनम्।
> निर्वास्यामि अनुपादानो निर्वाणं मे भविष्यति।
> इति येषां ग्रहः तेषाम् उपादानमहाग्रह : ॥ १६.९. पृ.१२९.

By the same token, the Dharma and the four *ārya-satyas* taught by the Buddha and the intercession of the Tathagatas for the redemption of humanity is all स्वप्नोपम, मायोपम, originally initially illusory and tentatively valid within the sale of *saṁvṛti*. (This attitude and appraoch towards the phenomenal-empirical world in relation to the Absolute in मध्यमक and अद्वैत requires a through investigation. But this is not the proper place to do so.)

6. Transcendental : This is the perspective for excellence. The initial anti-thesis of *Saṁsāra* and *Nirvāṇa* is ultimately synthesized and transcended in the mystic intuition of *Nirvāṇa* or the Absolute. When *prajñā* comes about, all erstwhile conceptual dichotomies are left behind. Talking in terms of संसार and its उपशम in *Nirvāṇa*, bondage (*bandha*) and release (*mokṣa*), is irrelevant, because from the transcendental viewpoint, both hold good only within the domain of *Saṁvṛti*.

These concepts are the last vestige of *avidyā* fit to be transcended in the Void, *Śūnyatā*, or the Absolute Reality and its ineffable silence (परमार्थे हि, आर्याणां तूष्णींभावः, मौनमेव व्याख्यानम्, वाचाम् अप्रवृत्तिः, उपशांतोऽयमात्मा).

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THEORY OF APOHA : ITS CHANGING CONCEPTS IN THE BUDDHIST PHILOSOPHY*

Vijay Rani*

One of the most difficult problems of Indian philosophy is - what is the exact connotation of a word, whether it is universal (*Jāti*) or particular (*vyakti*) or both or something else which is non-objective ? This is the problem which has given rise to the theory of *apoha* in Buddhism. It has been dealt with by different systems of Indian philosophy in different ways. Kumārila Bhaṭṭa in his *Tantravārttika,* informs us that there are so many theories, which seek to explain the connotation of word, such as *Vyaktivāda, Jātivāda, Ākṛtivāda* etc[1]. All these belong to the Realist Schools, who believe that a word refers directly to the objective reality like universal or individual or universalised-individual and so forth. But the Buddhist approach is totally different. According to them, a word cannot denote an objective reality, but it can denote only a conceptual-image (*vikalpa*), because a word has no capability to denote a Real (*vastubhūta*).

In fact, in the Buddhist view, Real is only the 'thing-in-itself' (*sva-lakṣaṇa*) which is unique, discrete and momentary. It arises and vanishes away in one and the same moment[2]. It is out of the grasp of a word. Dignāga says : The names (words) are the product of conceptual-constructions (*vikalpa*) and vice-verse, conceptual-constructions are the products of names (words). They are related with each other causally, the names cannot even touch the reals[3]. Thus, the words (names) and the reals are altogether different from each other. It is clear from Bhartṛhari's statement also-"what really a burn is, can be realised only by the person who himself is burnt by fire, but the meaning that he gathers from the word '*dāha*' is quite different from his burnful feeling[4]. So words cannot signify the reals, they can signify only the conceptual-construction (*vikalpa*), which can arise in one's mind through 'negation of others' i.e. *apoha.*

1. **The basic concept about the nature of 'apoha' :** Theory of '*apoha*' was first promulgated in the Buddhist system by A C Dignāga in his *magnumopus Pramāṇa-samuccaya,* (ch.V)[5]. '*Apoha*' is the abridged form of '*anyāpoha*' and its meaning is - 'exclusion or

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negation-of-others' i.e. *atad-vyāvṛtti*[6]. According to this theory, the word 'cow' can give its exact meaning only by the exclusion of all those things which are other-than-cow'. Here a statement by Dignāga can be referred to :

"In fact, word can express its own meaning only by repudiating the things, which are other-than-itself, just like the words *kṛtaka* etc. (that which has origin)[7]. It means : just as the word *'kṛtaka'* (that-has origin) can designate its own exact meaning only through the exclusion of all those things, which are 'not-*kṛtaka*', in the similar way, one should understand the meaning of all words.

In the Buddhist view, words can give their exact and proper meaning only through the exclusion of others (*anyāpoha*), because it provides a sense of definiteness and individuality to the meaning of the word-concerned. According to Prof. Satkari Mukherjee :

"That it is a definite idea means that it is not any other and this definite individuality cannot have a meaning and a *raison de' etre* unless it negates what it is not. So negation constitutes its fundamental individuality. Negation is its very life and soul without which it will be an empty non-sense"[8]

This negative character of *apoha* is confirmed from Dignāga's own statements. In *Pramāṇa-samuccaya,* he says "Having assumed the idea of *'ajñeya'* (unknowable) the word *'jñeya'* sets out to denote its own meaning through the negation of that (i.e. *ajñeya*)"[9].

But with regard to the negative character of apoha, a question can be raised - if a word designates only a negation (*abhāva*), then there would be no difference in the denotations of different words, in-as-much as *apoha*, being a negation, would be one and the same in all cases[10]. Perhaps, having assumed this objection in his mind, Dignāga has already clarified in his *Pramāṇa-Samuccaya* that the denotations of words are different on account of the diversity in their *apohyas* (things-negated).[11]

As a result of the above-mentioned thought, a question may be raised - How the *apohya* of one word can be different from that of the other word ? A suitable reply to this querry is traceable in *M.Śl.vār.* Kumārila has presented the Buddhist view in his work like this : The *apohyas* belonging to one-word are different from the *apohyas* belonging to the other due to the difference of one particular *apohya*[12]. If we consider the two words 'cow' and 'horse', there is only one particular *apohya* i.e. 'cow' with reference to 'horse' and 'horse' with reference to 'cow', which is the cause of diversity in the *apohyas* of both the words, although the other-negated-objects like elephant etc. are common in each case[13]. So the *apohyas* (things-negated), being different from one word to the other, the *apoas* are also different. It can be understood clearly by the following sketch-

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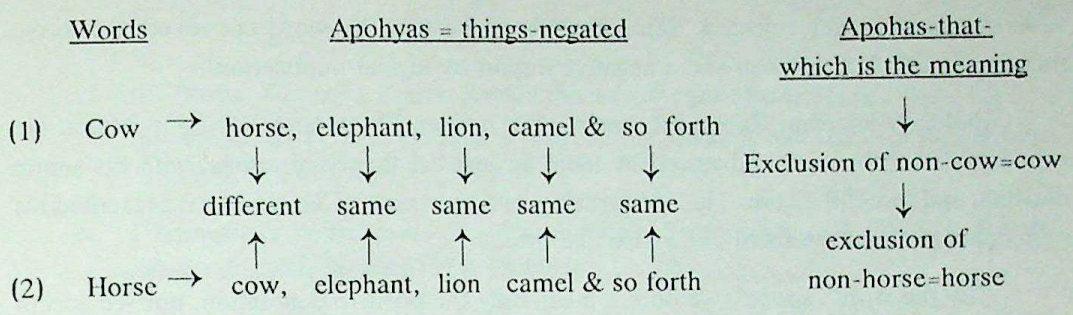

2. **Second concept about the nature of 'apoha' :**

Apart from the above, another concept about the nature of *apoha* is also found in the Buddhist philosophy. Philosophers of oppposite camp like Uddyotakara and Kumārila, vehemently attacked Dignāga's theory of *apoha* on the ground that *apoha* has a purely negative character. But through investigations of the works of Kumārila, Pārthasārthi Miśra & Kamalśīla, it seems that a different concept about the nature of *apoha* was also being developed in the Buddhist School, according to which *apoha* does not have a pure negative character, but it has some positive aspect too. A refutation of this theory by Kumārila suggests that there was certainly some Buddhist master-either Dignāga himself or someone else (before Kumārila) who accepted diversity as well as positivity in *apohas* due to the diversity in impressions (*vāsanā-bhedāt*) continuing from time-immemorial[14]. This Buddhist concept has been nicely represented by *Nyāyaratnākarakāra* like this :

"We (the Buddhists) do not assert that the meaning of a word appears in the form of 'exclusion of non-cow' or 'exclusion of the excluded'.... but we do accept that it appears in a positive form alone....."[15]

It appears that in the light of all such developments later Buddhist-logicians like Śāntarakṣita & Kamalaśīles thought it necessary to modify the pre-existing concept about the nature of *apoha*. They do not hold that a word primarily denotes in a negative form, but they do accept that a word first gives a meaning in positive form and the negative import is a resultant cognition[16]. Here Prof. Satkari Mookerjee's remark is also very important and note-worthy. He says : "Kumārila misunderstood the real significance of Diganāga's doctrine..... The connotation of a word is a positive concept and when Dignāga characterised it as a negation, he only emphasised its essential negative implication which makes the verbal import significant and meaningful".[17]

3. **The third and final concept about the nature of 'apoha' :**

In due course of time, the above-mentioned concept about the nature of *apoha* was also refuted by the thinkers of opposite section like Jayanta Bhaṭṭa and Vācaspsti Miśra. On

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several grounds, they rejected 'Śāntarakṣita's views that the word conveyed a positive meaning in the first instance and a negative import by logical-implication[18].

Buddhist logician, Ratnakīrti, came after Jayanta Bhaṭṭa and Vācaspati Miśra. He repudiated the objections advanced by them against the theory of *apoha*, with his subtle dialectic and forceful diction. He, not agreeing with the views of Śāntarakṣita, presented his own concept about the theory of *apoha* like this :

"By the word *'apoha'*, we do not mean only the positive denotation, nor we accept pure negation, but we accept that the connotation of a word is positive characterised by the exclusion-of-others (*anyāpoha*)"[19].

It means that he accepts the denotation of word as a complex one. It is neither purely positive, nor purely negative with contrary logical implications, but it is a mixture of both. Just as the concept of 'blue-lotus' is a complex of 'blue' and 'lotus' and the 'blue' is felt simultaneously with the 'lotus' in one instant, similarly it can be understood in case of 'cow'. It gives rise to the concept of 'cow' as distinct-from-non-cow. Here the positive and negative aspects of one word are realised at one and the same time[20]. In this way, Ratnakīrti has synthesised the previous two concepts in his own one and established it on logical grounds. Dignāga has also given this type of statement in the Vth chapter of *Pramāṇa-Samuccaya*. He says :

"A word conveys a positive meaning qualified by the negation-of-other-objects".[21]

So it seems that Ratnakīrti's idea of complex denotation is not purely his own, but it has a sound footing in Dignāga's statement too.

Conclusion :

From the above description, it can be concluded that the theory of *apoha* had to face three main phases of change regarding its nature :

(i) *Apoha* has purely a negative character.

(ii) A word denotes in positive-form first and in negative-form by logical-implication.

(iii) A word denotes, neither purely in positive-form, nor purely in negative-form, but it denotes 'positively characterised by the negation-of-others (*anyāpoha*)'. This complex view about the nature of *apoha*, established by Ratnakīrti, is the final one.

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References

1. cf. (i) Bhaṭṭa, Kumārila, *Tantra-Vārttika*, Ānanda Āśrama series, 97, p. 293.
   (ii) Shastri, Gauri Nath. *Philosophy of Word and Meaning*, Sanskrit College, Calcutta, 1959, p. 136.

2. cf. Dharmakirti's *Nyāya-bindu* and Dharmottara's *Nyāya bindu-tikā*, Ed. S.N. Shastri, Sahitya Bhandar, Meerut, 1975. Ch.I. Sūtra 12, 14.

3. विकल्पयोनयः शब्दाः विकल्पाः शब्दयोनयः ।
   कार्यकारणता तेषां नार्थं शब्दाः स्पृशयन्त्यपि ॥
   - Quoted by Vācaspati Miśra in *N.V. Tātparya-tīkā*, Cal. S.S. Calcutta, 1936, p. 681.
   - It is a verse ascribed to Dignāga by Stcherbatsky in *Buddhist-Logic II*, Dover Pub., N. York, 1962, p. 405, fn.1

4. अन्यधैवाग्निसम्बन्धात् दाहं दग्धोऽभिमन्यते ।
   अन्यथा दाहशब्देन दाहार्थः प्रतीयते ॥
   - Bhartṛhari, *Vākyapadīyam*, Book II, Deccan College, Poona, 1963, Kā.425.

5. cf. (i) Stcherbatsky, *Buddhist-Logic II*, Dover Pub., N. York, 1962, p. 404.
   (ii) Mookerjee, Satkari, *Buddhist Philosophy of Universal Flux* (BPUF). Motilal Banarsidass, Delhi, 1975; p.13., line 19-20.

6. cf. Sharma, Dhirendra, *Differentiation Theory of Meaning in Indian Logic;* The Hague, Paris, 1969, p. 28.

7. .....तथाहि तत् ।
   कृतकादिवत् स्वार्थमन्यापोहेन भाषते ॥
   - Dignāga, *Pramāṇa Samuccaya*, Ch.V, kā 1 bcd (vide Prof. M. Hattori's article "A study of the chapter on *apoha* of the *Mīmāṁsā-Śloka-Vārttika*', Pub. in the Memories of the Faculty of Letters, Kyoto Univ., Kyoto No. XIV & XV, 1973 & 1974 respectively).

8. Mookerjee, Satkari, *op. cit.*, p. 117.

9. अज्ञेयं तु कल्पितं कृत्वा तदपोहेन ज्ञेयशब्दः प्रवर्तते ।
   - Dignāga, *Hetumukh* (vide Kamalaśīla's *Tattvasaṁgraha-Pañjikā*, Vol. I, *Bauddha Bharati* 1981, p. 385)

10. cf. Bhaṭṭa, Kumārila, *Mīmāṁsā - Śloka-Vārttika*, Ch. *Apohavāda Kā* 42.

11. अपोह्यभेदाद् भिन्नार्थाः स्वार्थ भेदगतौ जडाः ।
   - Dignāga, *Pramāṇa - Samuccaya*, 5.14 ab. (vide Prof. Hattorie's article, *op.cit.*)
   - Also quoted in Kamalaśila's *T.S. Pañjikā*, Vol.I, pp. 365 & 379.

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12. सर्वशब्देषु चैकैकमपोह्यमतिरिच्यते ।
तत्रासाधारणत्वेन तन्मात्रापोह्यता भवेत् ॥
- Bhaṭṭa Kumārila, *op.cit., Apohavāda, Kā* 56.

13. cf. *Nyāya-Ratnākara-Tīkā* on *Mimāṁsā-Śloka-Vārttika*, (Chaukhamba Skt. Series, 1898) p.580.

14. न चापि वासनाभेदाद् भेदः सद्रूपताऽपि वा ।
अपोहानां प्रकल्प्येत न ह्यवस्तुनि वासना ॥
- Bhaṭṭa Kumārila, *op. cit., Apohavāda., Kā* 100.

15. cf. *Nyāya-Ratnākara-Tīkā* on the above *Kārikā*, p.592.

16. cf. Śāntarakṣita, *Tattva-Saṁgraha, Kās* 1017, 1019, 1020.

17. Mookerjee, Satkari, *op.cit.*, pp.118-19.

18. *op.cit.*, pp.122 ff.

19. नास्माभिरपोहशब्देन विधिरेव केवलोऽभिप्रेतः । नाप्यन्यव्यावृत्तिमात्रम् । किन्त्वन्यापोह विशिष्टो विधिः शब्दानामर्थः ।
- *Ratnakīrti-nibandhāvalī, Apohasiddhi,* p.54, line 1-2.

20. यथा नीलोत्पले..... अपोहस्फुरणमनिवार्यम् ।
- *op.cit.* p. 54., line 9-12.

21. शब्दोऽर्थान्तर व्यावृत्ति विशिष्टानेव भावान् आहेति ।
- Dignāga, *Pramāṇa - Samuccaya - Vṛtti* on 5.36d. (vide Dr. M. Hattori's article, *op.cit.*)
- Also quoted in Kamalaśīla's *T. S. Pañjikā*, Vol.I, p.371.

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EKA JĪVAVĀDA - ANEKA JĪVAVĀDA*

Shuchita Y. Mehta*

Vedāntic thought of Indian philosophy emphasizes the Non-dual Sentiency as the Ultimate Reality. i.e. *Brahman.* Nothing exists apart from it. It is noteworthy that Acosmism put forth by Gauḍapāda presents the culmination of the vedāntic thought. Moving further on the same path, Śaṅkara also condemned the world of appearance from the transcendental point of view. It is true that Śaṅkara's way of thinking was much more compromising as he has affirmed the phenomenal reality of the *Jīva, Īśvara* and the world of appearance. But at the same time his one and the only concentration was the emphasization of the Non-dual Reality of Brahman. Hence from the ultimate point of view he condemned the phenomenal Reality of the *Jīva, Īśvara* and the world of appearance, and did not bother to put forth some concepts such as -

(1) *Locus* of *Avidyā,*

(2) *Ekajīvavāda*-Anekajīvavāda,

(3) Difference between *Māyā-Avidyā*-etc.

Later on Śaṅkaraites discussed these topics earnestly giving shape to various sub-theories. In the *Siddhāntaleśasaṁgraha,* Appaya Dikṣita has compiled them; among which *Ekajīva-vāda* and *Anekajīvavāda* has drawn much attention as they are presented with interesting sub-theories which in their own manner try to solve the riddle of the mystical world of appearance.[1]

In this paper, I have tried to put forth *EkaJīvavāda* and *Anekajīvavada* as mentioned in the *Siddhāntaleśasaṁgraha* with their various hues. such as -

(1) *EkaSarīra Eka jīvavāda**

(2) *Saviśeṣa Aneka Śarīra Eka jīvavāda*

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* See - लघुव्याख्या on सिद्धांतबिन्दु by नारायणतीर्थ - ed. - M.G. Bakre, Bhartiya Book Corporation, 1986, P. 54, also see - सारसंग्रह on संक्षेपशारीरक - ed. - Jai Krishna Dasgupta, Benaras, 1924, ch-2. pp. 81-82.

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1. *Siddhāntaleśasaṁgraha* - जीवैकत्वानेकत्वविचारः Chawkhamba Sanskrit Series Office, Benaras. (1916) pp. 123-135.

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(3) *Aviśeṣa Aneka Śarīra Eka jīvavāda*

(4) *Aneka jīvavāda*

(1) **Ekajīvavāda**[+] **:**

Eka jīvavāda is the uncompromising vedāntic theory that totally negates the phenomenal Reality of the world of appearance, and affirms the Non-dual sentiency as the Ultimate Reality.

It's first shade is *Eka Śarīra Eka jīva vāda;* which has been considered as the chief vedāntic doctrine named *Dṛṣṭi-Sṛṣṭi vāda.*[2]

According to this sub-theory; sentiency reflected in *Ajñāna* is *jīva;* which becomes the material as well as the effective cause due to its ignorance. The world of appearance is illusory like a dream. Seeming plurality of the *jīva* is also illusory. Moreover, liberation is also considered just an illusion. Liberation of Vāmadeva and Śukadeva has been mentioned as eulogy.[3]

It would not be out of place to mention that as this theory put the world of appearance on a par with a dreaming state, it supports Acosmism established by Gauḍapāda.[4]

Saviśesa Aneka Śarīra Eka jīvavāda :

According to *EkaŚarīka Ekajīvavāda,* the world of appearance is imagined by one soul. But by which Soul ?

As an answer to the above mentioned inquiry, *Saviśeṣa Aneka Śarīra Eka jīvavāda* has shown some variation.

Hiraṇyagarbha is the chief Soul; which is the reflection of *Brahman.*[5] It is the creator

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2. अज्ञानप्रतिबिम्बितं चैतन्यं जीव इति वा अज्ञानानुपहितं शुद्धं चैतन्यमीश्वरः अज्ञानोपहितं च जीव इति वा मुख्यो वेदान्तसिद्धान्त एकजीववादाख्यः । इयमेव च दृष्टिवादमाचक्षते ।

   Siddhantabindu, edi. by Vasudev Shastri, Abhyankar, Bhandarkar Oriental Research Institute, (1962). pp. 48-49.

3. *Vedāntasiddhantamuktāwali,* ed. by. Arther Venis, (Th. ed.) Chawkhambha Orientalia, 1975, pp. 15-16.

   Also see - इष्टसिद्धि - with Introduction by Hiriyanna Oriental Institute, Baroda, 1907, page-331.

4. Dr. Divatia Shuchitra, 'Idealistic Thought in Indian Philosophy', D.K. Printworld, Delhi, 1994, P.209.

5. हिरण्यगर्भो एको ब्रह्मप्रतिबिम्बो मुख्यो जीवः ।
   - सिद्धांतलेशसंग्रह - Chapter-I, PP. 125-126.

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of the world of appearance. Other *jīvas* are reflections of Hiraṇyagarbha and are only illusory.

They do not possess the capacity of creating the world. They are just like pictures painted on a cloth.[6]

We may state that this sub-theory of *Ekajīvavāda* shows a kind of development in the sense that it has discussed about the main soul that creates the world of appearance.

Aviśesa Aneka Śarīra Ekajīvavāda :

Again in the same manner, the question raised regarding the determining factor of the Hiraṇyagarbha, is answered by this sub-theory. As in each era there is a different Hiraṇyagarbha, there will be no deciding factor as to which Hiraṇyagarbha creates the world. According to this theory, one soul equally resides in each and every soul.[7] In this context, this sub-theory faces one problem that if one soul equally resides in each and every body, then the very same will experience happiness and sorrow of all the bodies.

But this doubt has been set aside as one cannot experience happiness and sorrow of the previous birth; similarly according to the difference of the bodies the soul cannot experience happiness and sorrow of all the bodies.[8]

We may say that this sub-theory presents the possible answer for the common world experience. As one soul equally resides in each and every individual body, all have a common experience of the world of appearance.

While concluding about all these different shades of *Ekajīvavāda,* it would not be out of place to reiterate that *Ekajīvavāda* alongwith its other sub-theories faithfully adheres to the concept of the Non-duality. As everything is but the one sentiency, the seeming plurality of the *jīva* should be illusory. At the same time it also tries to solve the riddle of the world of appearance also. That as one soul resides in each and everybody, naturally a common experience of the world of appearance takes place ! As a matter of fact, there is one and the

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6. अन्ये तु तत्प्रतिबिम्बभूताश्चित्रपटलिखितमनुष्यदेहापितपटाभासकल्पाः जीवाभासाः संसारादिभाज् इति सविशेषअनेकशरीरैक-जीववादमातिष्ठन्ते ।
   - सिद्धान्तलेशसंग्रहः Chapter-I, PP. 125-126.

7. अपरे तु हिरण्यगर्भस्य प्रतिकल्प भेदेन कस्य हिरण्यगर्भस्य मुख्य जीवत्वभिव्यत्र निषामकं नास्तीति मन्यमाना एक एव जीवो विदेषेण सर्व शरीरमधितिष्ठति ।
   - सिद्धांतलेशसंग्रह : Chapter-I, P. 127.

8. न चैवं शरीरावयवभेद एव शरीरभेदेऽपि परस्परसुखाद्यनुसन्धानप्रसङ्गः ।
   जन्मान्तरीसुखाद्यनुसन्धानादर्शनिन शरीरभेदस्य तदननुसन्धानप्रयोगकत्वकल्पनैः ।
   - सिद्धान्तलेशसंग्रहः - Ch-I, P. 127.

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only Sentiency - but on account of the *Avidyāvṛtti* it is known as the *jīva*, and an illusory chain of the phenomenal world experience continues !

Aneka jīva vāda :

Anekajīvavāda presents a reverse picture than Ekajīvavāda. We have seen that to remain faithful to the doctrine of the Non-duality of the Ultimate Sentiency, *Ekajīvavādins* have totally negated the plurality of the *jīva*. On the other hand, showing rather a practical outlook, Anekajīvavādins[9] hold the plurality of the *jīva*. According to this theory some complexities regarding the concept of bondage and liberation can be solved only by accepting the plurality of the *jīva*. It is also noteworthy that in the *Bṛhadaraṇyaka* and *Katha upaniṣads;* we find the trace of the plurality of the jīva.[10]

While solving the riddle of the world of appearance, *Anekajīvavāda* also has invited various inquiries. A note-worthy inquiry is about oneness and Manyness of *Avidyā*. Is *Avidyā* one or Many ?

If oneness of *Avidyā* is accepted, then when it is destroyed, the whole world of appearance which has taken place on account of *Avidyā* would also be destroyed. But that does not happen. This doubt has been set aside that eventhough *Avidyā* is destroyed, its part (*aṁśa*) would be continued in other limiting adjunct.[11]

Another difference of opinion is about the Locus of *Avidyā*. Some consider Brahman as the Locus of Avidyā. On the other hand, according to some, not *Brahman* but *jīva* is the Locus of *Avidyā*.* As *jāti* remains in an individual being, similarly *Avidyā* remains in the internal organ of *jīvas*. Now, whose ignorance is destroyed, that particular *jīva* is abandoned

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9. अन्तःकरणादीनां जीवोपाद्यत्वाभ्युपगमेनानेकजीववादमाश्रित्य वर्ण्यमुक्तव्यवस्थां प्रतिपद्यन्ते ।
- सिद्धान्तलेशसंग्रहः Ch-I, P. 128.

10. यथाग्नेः क्षुद्रा विस्फुलिङ्गाः ..... अस्मादात्मनः सर्वे प्राणाः सर्वे लोकाः..... भूतानि व्युच्चरन्ति ।
- बृहदारण्यक उपनिषत् - 2.1.20
- रूपं रूपं प्रतिरूपो बभुव ।
- कठोपनिषत् - 2.2.9

Ten Principal Upanisads. Motilal Banarasidass. (1978).

11. यद्यपि शुद्धब्रह्माश्रयविषयमेकमेवाज्ञानम्, तच्चाश एव च मोक्षः तथापि जीवनमुक्तो अज्ञानलेशानुवृत्यभ्युपगमेन अज्ञानस्य सांशत्वात् तदेव कचिदुपाधौ ब्रह्मावगमोत्पत्तौ अंशेन निवर्तते, उपाध्यन्तरेषु यथापूर्वमंशान्तरैरनुवर्तते इति ।
- सिद्धान्तलेशसंग्रहः Ch-I, PP. 129-130.

* अपरे तु नाज्ञानं शुद्धचैतन्याश्रयम् । किं तु जीवाश्रयं ब्रह्मविषयम् ।
- सिद्धान्तलेशसंग्रहः - Ch-I, P. 132.

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by *Avidyā*, as *jāti* abandons a dead individual. This way it would remain in other *jīvas* and the system of bondage and liberation also would be continued.[12] It is noteworthy that this view has been put forth in the *Saṁkṣepaśārīraka* and *Sārasaṁgraha.*[13]

On the other hand, the holders of the manyness of *Avidyā* emphasize that *Avidyā* resides in each and every individual soul. The soul, whose *Avidyā* is lost, gets liberated. For others, bondage is continued.[14] Vācaspati Mīsra[+] is the prominent holder of this view.[15]

It is also noteworthy that like *Ekajīvavāda, Anekajīvavāda* also faces various problems which are mentioned in the *Siddhāntaleśasaṁgraha.*

A doubt may arise that if each individual soul has its own *Avidyā*, then by whose *Avidyā* this world of appearance has taken place ?

As its answer, we find various views put forth.

(1) According to some, as there is no deciding factor, *Avidyā* of all the individual souls commonly creates the world of appearance. For this, an example of *Taṁtu-paṭa* has been presented. As many threads jointly create one cloth, similarly *Avidyā* of all the individual souls jointly creates the world of appearance. Now, when one *Tantu* is destroyed, that particular *Paṭa* is also destroyed. But immediately another *paṭa* is created by the rest of *Taṁtus.* In the same manner when one *Avidyā* is lost, *Avidyā* of the rest of the souls creates the world of appearance.[16]

On the other hand, some believe that the phenomenal world varies from one *jīva* to another; but on account of *Apekṣābuddhi* all experience the common world. In this context,

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12. अंतश्चान्तः करणप्रतिविम्बरूपेषु सर्वेषु जीवेषु व्यक्तिषु जातिवत् प्रत्येकपर्यवसायितया वर्तमानमुप्रत्रविद्यं कंचित् त्यजन्ति नष्टा व्यक्तिमिव जातिः । स एव मोक्षः । अन्यं यथापूर्वमाश्रयतीति व्यवस्थेत्याहुः ।
- सिद्धान्तलेशसंग्रहः Ch-I, PP. 132, 133.

13. सारसंग्रहः on संक्षेपशारीरकम् - P. 83. (ed.) Jai Krishna Dassgupta, Benaras - 1924.

14. इतरे तु प्रतिजीवमविद्योभेदमभ्युगम्येवव तदनुवृत्तिनिवृत्तिभ्या बन्धमुक्तव्यवस्थां समर्थयन्ते ।
- सिद्धान्तलेशसंग्रहः Ch-I, PP. 132-133.

\+ See *Bhāmatī* on *Brahmasūtraśāṅkarabhāṣya,* 1-4-3 Parimal Publication, 1981. PP. 379-378

15. अज्ञानाश्रयीभूतं च जीव इति वाचस्पति मिश्राः । अस्मिंश्चपक्षे अज्ञाननानात्वाज्जीवनानात्वम् । प्रतिजीवं च प्रपञ्चभेदः ।
- सिद्धान्तबिंदु edi. by Divanji P.C., Baroda Oriental Institute, 1933, Baroda, P. 47.

16. अस्मिन् पक्षे कस्याविद्यया प्रपञ्चः कृतोऽस्त्विति चेत्, विनिगमकाभावात् सर्वाविद्याकृतो नैकतन्त्वारब्धपटतुल्यः । एकस्य मुक्तो तदविद्यानाशे एकतन्तुनाशे पटस्येव तत्साधारणप्रपञ्चस्य नाशः । तदैव विद्यमानतन्त्वन्तरैः पटान्तरस्येव इतराविद्यादिभिः सकलेतरसाधारणप्रपञ्चान्तरस्योत्पादनमित्येके ।
- सिद्धान्तलेशसंग्रहः Ch-I, P. 132.

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an example is presented that when many have an illusory experience of silver in place of a mother of pearl, all think that they perceive the very same silver. Similarly all experience the same world of appearance even though it varies from one *jīva* to another.[17]

Another opinion for the common experience of the phenomenal world is also noteworthy- that *Māyā* residing in *Īśvara* is the material cause of the world of appearance, and not *Avidyā*- residing in the Soul. Hence all experience one and the common phenomenal world. In this context, a doubt may arise that then there will be no place for *Avidyā* ! But it is stated that *Avidyā* will be continued with its concealing and projecting power.[18] In *Pañcadaśī,* the difference between *Māyā* and *Avidyā* has been put forth.[19]

Thus, above mentioned are the various views expressed by the holders of *Anekajīvavāda;* who in their own manner try to present solution for the riddle of the world of appearance.

Conclusion :

In a nut shell we may state that *Ekajīvavāda* and *Anekajīvavāda* both are wonderful theories that are put forth by the Śaṅkaraites. It seems that both of them represent ultimate and pragmatic standpoints respectively of Śaṅkara. Śaṅkara very successfully has revealed two-fold views regarding the world of appearance. His disciples have followed his path in a true sense. That is to say, *Ekajīvavādins* follow his ultimate standpoint; While *Anekajīvavādins* follows his pragmatic standpoint.

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17. तत्तदज्ञानकृतप्रातिभासिकरजतवत्, न्यायमते तत्तदपेक्षाबुद्धिजन्यद्वित्ववच्च तत्तदविद्यावृतो वियदादिप्रपञ्चः प्रतिपुरुषं भिन्नः । शुक्तिरजते त्वया यद् दृष्टं रजतं, तदेव मयाऽपीतिवदैक्यभ्रममात्रमित्यन्ये ।
- सिद्धान्तलेशसंग्रहः Ch.I, P. 134.

\+ Also लघुव्याख्या on सिद्धान्तबिन्दु by नारायणतीर्थ

18. जीवाश्रितादविद्यानिवहाद् भिन्ना मायैव ईश्वराश्रिता प्रपञ्चकारणम् । जीवानामविद्यास्तु आवरणमात्रे प्रातिभासिकशुक्तिरजतादिविक्षेपेऽपि उपयुज्यते इत्यपरे ।
- सिद्धान्तलेशसंग्रह : Ch-I, PP. 135-136.

19. सत्त्वशुद्धयविशुद्धिभ्यां मायाविद्ये च ते मते ।
मायाबिम्बो वशीकृत्य तां स्यात्सर्वज्ञ ईश्वरः ॥ I - 16
पञ्चदशी - निर्णयसागर मुद्रणालय - 7th Edition, 1949.

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ŚAṄKARĀCĀRYA'S PREFERENCE TO THE READINGS FROM THE MĀDHYANDIN RECENSION

M.L. Wadekar*

Śaṅkarācārya's commentary on the *Brahmasūtras* is full of references to and quotations from the *Śatapatha Brāhmaṇa*. This *Brāhmaṇa* belongs to the *Śukla Yajurveda* & is found in two recensions-*Kāṇva* and *Mādhyandina*. Śaṅkarācārya was well-versed in both the recensions and had minutely acquainted himself wih the smallest differences in readings of both the recensions. He has especially referred to the readings of the *Mādhyandin* recension, that differ from the *Kāṇva* recension at several places, while commenting on the *Brahmasūtras*[1]. Here is an attempt to collect and study all such references, where Śaṅkarācārya has specifically pointed out the difference in readings of the two Recensions.

1. While explaining the *sūtra- 'Śārīraścobhaye' pi hi bhedenainamadhīyate'* (1.2.20), Śaṅkarācārya explains that both recensions - Kāṇva and *Mādhyandinas*-read this Embodied Self with difference i.e. *Kāṇvas* read as *"Yo Vijñāne tiṣṭhan"* (Br. 3.7.22)[2] while *Mādhyandinas* read - *"'Yo Ātmani tiṣṭhan"* (Br. 3.7.30)[3]. He further remarks[4] that in the reading of the *Mādhyandina* recension, the word *Ātman* is clearly referred to as the Embodied Self, while in the *Kāṇva* reading, the word *vijñāna* denotes the same, because the Embodied Self is indeed full of consciousness. Here Śaṅkarācārya seems to prefer to the reading of the

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1. Acharya Ram Narayan : (ed.) *The Brahmasūtra-Śāṅkarabhāṣya*, Nirnaya Sagar Press, Third edition, Bombay, 1948.
2. Shastri Jagadish : (ed.) *Upaniṣatsaṅgrahaḥ*, Motilal Banarasidass, Delhi, Reprint, 1980.
3. *Śatapatha Brāhmaṇam, Pañcamo bhāgaḥ, Bṛhadāraṇyakam*, Laksmivenkateshwar Press, Bombay, 1940.
4. अपि चोभयेऽपि हि शाखिनः काण्वा माध्यंदिनाश्चान्तर्यामिणो भेदेनैनं शारीरं पृथिव्यादिवदधिष्ठानत्वेन नियम्यत्वेन चाधीयते। - 'यो विज्ञाने तिष्ठन्' (बृ. ३.७.२२) इति काण्वाः। 'य आत्मनि तिष्ठन्' इति माध्यंदिनाः। 'य आत्मनि तिष्ठन्' इत्यस्मिंस्तावत्पाठे भवत्यात्मशब्दः शारीरवाचकः। 'यो विज्ञाने तिष्ठन्' इत्यस्मिन्नपि पाठे विज्ञानशब्देन शारीर उच्यते। विज्ञानमयो हि शारीरः।

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Mādhyandina recension, which directly and specifically refers to *Ātman*, while in the *Kāṇva* recension, it requires explanation. Moreover the reading of the *Mādhyandina* recension is more akin to his doctrine.

2. On *sūtra-Śabdādibhyo..... puruṣamapi Cainamadhīyate* (1.2.26), Śaṅkarācārya points out that some have reading *puruṣavidham* for *puruṣam* in the *sūtra*. They mean to say that the *Mādhyandinas*[5] read *"puruṣavidham puruṣe'ntaḥ pratiṣṭhitam"* (Śata. B.10.6.1.11) instead of *'puruṣam puruṣe'ntaḥ pratiṣṭhitam'*. The *Vājasaneyins* (i.e. *Kāṇvas* & *Mādhyandinas* respectively) have readings- *Puruṣam* and *Puruṣavidham*, acc. to Śaṅkarācārya. Here also Śaṅkarācārya seems to prefer to & favour the *Mādhyandina* reading as it conveys the meaning in which *puruṣavidhatvam* can be comprehended as referring to his Divine form *(adhidaivam)* and His Form as the Embodied Self *(adhyātman)*[6].

3. In the *Bṛhadāraṇyaka* (4.4.17)[7], the word *Pañcajana* occurs. It is interpreted as referring to five-*prāṇa* etc. by Śaṅkarācārya in the *sūtra*, *"Prāṇādayo vākyaśeṣāt"* (I.4.12). But the objector argues that the interpretation may be true in case of *Mādhyandina* recension, because they read *annam* among the *Prāṇas* (4.2.21)[8] but the *Kāṇvas* do not read like that. As the *Mādhyandinas* do in this respect. The next *sūtra Jyotiṣaikeṣāmasatyanne* (I.4.13), contains reply to this. Though the *Kāṇvas* do not read *annam* in this context, the word *Jyotiḥ*, occurring earlier in this context is included for the calculation of the five numbers. Here Śaṅkarācārya clearly explains[9] the difference in the reading of the two recensions. The *Mādhyandinas* have enumeration of the five-*Pañcajanas-Prāṇa* etc. in the same *mantra*. They are not required to depend on the word *Jyotiḥ*, occurring in the other *mantra*. While the *Kāṇvas* do not have all the five in the same *mantra* & they have to depend upon the word *Jyotiḥ* in the another *mantra*. This shows how the reading in the *Mādhyandina* recension is better than that of the *Kāṇvas*.

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5. Shastri Vamshidhar : *Śatapatha Brāhmaṇa*, *Dvitīyo bhāgaḥ*, Acyutagranthamala karyalaya, Kashi, Samvat, 1997.

6. ये तु 'पुरुषविधमपि चैनमधीयते' इति सूत्रावयवं पठन्ति, तेषामेषोऽर्थः - केवलजाठरपरिग्रहे पुरुषेऽन्तःप्रतिष्ठितत्वं केवलं स्यान्न पुरुषविधत्वम्। पुरुषविधत्वमपि चैनमधीयते वाजसनेयिनः- 'पुरुषविधं पुरुषेऽन्तःप्रतिष्ठितं वेद' इति । पुरुषविधत्वं च प्रकरणाद्यदधिदैवतं द्युमूर्धत्वादि पृथिवीप्रतिष्ठितत्वान्तं, यच्चाध्यात्मं प्रसिद्धं मूर्धत्वादि चुबुकप्रतिष्ठितत्वान्तं तत्परिगृह्यते ॥

7. यस्मिन्पञ्च पञ्चजना आकाशश्च प्रतिष्ठितः ।
तमेव मन्य आत्मानं विद्वान्ब्रह्मामृतोऽमृतम् ॥

8. प्राणस्य प्राणमुत चक्षुषश्चक्षुरुत श्रोत्रस्य श्रोत्रमन्नस्यान्नं मनसो ये मनो विदुः ।

9. भवेयुस्तावत्प्राणादयः पञ्चजना माध्यंदिनानाम्, येऽन्नं प्राणादिष्वामनन्ति,..... माध्यंदिनानां हि समानमन्त्रपठितप्राणादिपञ्चजनलाभान्नास्मिन्मन्त्रान्तरपठिते ज्योतिष्यपेक्षा भवति । तदभावात्तु काण्वानां भवत्यपेक्षा ।

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4. In *sūtra, "Kāryākhyānādapūrvam"* (3.3.18) Śaṅkarācārya quotes the *"Bṛhadāraṇyaka - Tadvidvāṁso Śrotriyā aśiśyanta ācāmantyaśitvā cācāmantyetamevatadanamanagnam kurvanto manyante"* (Bṛ. 6-1-14)[10] but he points out that the *Kāṇvas* conclude here only, while the *Mādhyandinas* (6.3.15)[11] add one line more *'Tasmādevaṁ vidaśiṣyannācāmedaśitvā ācāmedetameva tadanamanagnaṁ kurute'*. The difference between the two is that the *Kāṇvas* conclude with only the statement that by *ācamana*, the *prāṇa* itself is encovered or enclothed, while the *Mādhyandinas* further add the injuction. The added line, merely refers to *(anuvāda)* the earlier *ācamana* and further enjoins that one should know the encovering-enclothing of *prāṇa*, which is relevant in the context[12]. This indicates how the reading of the *Mādhyandinas* is more refined.

5. On *sūtra "Śamadamādyupetaḥ Syāttathāpi tu tadvidhestadaṅgatayā teṣāmavaśyānuṣṭheyatvāt" (3.4.27),* Śaṅkarācārya quotes the *Bṛhadāraṇyaka- "Tasmādevamvicchānto dānta uparatastitikṣuḥ samāhito bhūtvātmanyevātmānam Paśyati"* (4.4.23)[13]. The objector contends that here there is simple statement in present tense stating the fact that "he sees" (*Paśyati*)[14], there is no injuction (*vidhi*). Śaṅkarācārya here points out the difference between the readings of the *Mādhyandinas* and the *Kāṇvas.* The *Kāṇvas* here read *'Paśyati* ; but the *Mādhyandinas* explicitly read the injuction with the variant *'Paśyet'* in this very context (4.2.28)[15].

Conclusion :

The *Śatapatha Brāhmaṇa* is frequently quoted and referred to by Śaṅkarācārya in the *Brahmasūtrabhāṣya* many times with words, "*Vājasaneyinaḥ*", *"Vājasaneyibrāhmaṇam*", "*Vājasaneyake*" etc. This *Vājasaneyi-Śukla-Śatapatha Brāhmaṇa* is in two recensions-*Kāṇva*

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10. *Bṛhadāraṇyaka* cf. *Upaniṣatsaṅgrahaḥ, op. cit.*
11. *Śatapathabrāhmaṇan*, Venkateshwar ed. *op. cit.*
12. अत एवाचमनस्याविधित्सितत्वादेतमेव तदनमनग्नं कुर्वन्तो मन्यन्त इत्यत्रैव काण्वाः पर्यवस्यन्ति, नामनन्ति 'तस्मादेवंवित्' इत्यादि । तस्मान्माध्यंदिनानामपि पाठ आचमनानुवादेनैवंवित्त्वमेव प्रकृतप्राणवासोवित्त्वं विधीयत इति प्रतिपत्तव्यम् ।
13. *Upaniṣatsaṅgrahaḥ, op. cit.*
14. नन्वत्रापि शमाद्युपेतो भूत्वा पश्यतीति वर्तमानापदेश उपलभ्यते न विधिः, नेति ब्रूमः, तस्मादिदि प्रकृतप्रशंसापरिग्रहाद्विधित्वप्रतीतेः । पश्येदिति च माध्यंदिना विस्पष्टमेव विधिमधीयते ।
15. *Śatapathabrāhmaṇam*, Venkateshwar ed. *op. cit.*

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and *Mādhyandina*. Both have some difference in readings. Śaṅkarācārya himself is believed to have belonged to the *Taittirīya* recension of the *Kṛṣṇa Yajurveda*[16]. But he has very meticulously noted the difference in the readings of the two recensions. This shows that Śaṅkarācārya was well-versed in the text of both the recensions and minutely studied the differences in readings also. This reflects upon his scholarship and meticulous study. Moreover, as seen above, he seems to have prefered to and favoured the variants from the *Mādhyandina* recension. These are comparatively more scientific, refined and more befitting the context than those of the *Kāṇva* recension.

16. Chitrav Siddheshwar Shastri : *Madhyayugīna Caritrakośa*, Pune, 1937 P. 759.

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THE SYSTEM OF TEACHING IN THE PRINCIPAL UPANIṢADS - A COMPARATIVE STUDY

by

Madhavi M. Pethe*

Vedic literature comprises of the *Vedas, Brāhmaṇas, Āraṇyakas* and the Upaniṣads. The term *Upaniṣad* itself signifies education received by the students sitting near the teacher (*upa+ni+√sad*). Teacher - Student relationship is imbibed in the word *'Upaniṣad'* itself.

The *Upaniṣads* reveal to us intense intellectual pursuit. Thinkers who were earnest in their search for truth, were ready to part with their knowledge to the aspirants. Aspirants from far and near would repair to them for enlightenment. In order to facilitate a proper communication of knowledge between the teacher and the student, a system of education was thus evolved.

The principal *Upaniṣads* taken into consideration are :

ईशकेनकठप्रश्नमुण्डमाण्डूक्यतित्तिरिः ।
छान्दोग्यम् -ऐतेरयं च बृहदारण्यकं तथा ॥

As this paper deals with the system of teaching, the educative process will be projected on the teacher.

Teaching in the past and present set-up has been a triangular process which includes :

1. Presenting the educative material to the pupils, the material may be concrete, abstract or verbal.
2. The mental and the physical activities of the students, the teacher is a guide to them.
3. Provision of emotional training and mental health along with encouraging and developing mental and physical activities.[1]

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1. Gupta, Dilbagh Sing, *A Concise Course in Methods of Teaching,* Dhanpat Rai & Sons, Delhi, 1969, Ch.II, p.9.

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If the *Upaniṣads* are evaluated on the basis of the above trifocal process, a well-developed system of teaching seems to have evolved in them.

I). **Presentation :** The teacher presented the teaching material in such a way that interest is developed, maintained and increased. In this process different teaching methods are developed, viz :

1. Oral Method : As there was no other method of recorded communication, the Upaniṣadic seers, have had to take recourse mainly to the oral method in imparting instruction to their students. This method was found to be useful to the students particularly at a time when greater emphasis was laid on the study of science of language.

In the *Tait-Up,* we find the enumeration of some phonological factors.[2]

This oral method is similar to that of 'drill' which is an important fixing device in teaching. According to Yokoam and Simpson - "Drill is a serious work activity which has for its purpose the perfection of a skill or strengthening of associations to make them more permanent. A synonymn for the term is practice."[3]

The process of learning is quickly followed by the process of forgetting. If permanence of learning is desired, drill ordinarily is required.

Memorising or learning by rote occupied an important place in the system of education. There are prayers for *medhā* which means the power of retention.[4] There are prayers for retaining that which is heard.[5] Memorising stimulates the understanding capacity of a disciple. Sir Percy Nunn, has said that 'children delight in it(memory work) for the sound biological reason that it is an indispensable means to mastery of their little world !'[6]

2. Question Method :

Questioning is one of the most important devices of teaching in the present education system. But taking into consideration its wide scope, it gets the designation of a method,

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2. *Tait. Up I.2.1* : शिक्षां व्याख्यास्यामः । वर्णः स्वरः । मात्रा बलम् । साम सन्तानः । इत्युक्तः शिक्षाध्यायः ।
3. Kochhar, S.K., *Methods and Techniques of Teaching,* Sterling Publishers, Delhi, 1971, Ch.VIII, pp. 131-132.
4. *Tait. Up.* I.4.1. स मेन्द्रो मेधया स्पृणोतु ।
5. *Ait.Up. I. Śāntipāṭha* श्रुतं मे मा प्रहासीः ।
6. Sir Percy Nunn, *Education - Its Data and First Principles,* Edward Arnold and Co., London, 1970 (1945), pp. 71-72.

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in the Upaniṣadic system.

Rudyard Kipling has well said,
'I keep six honest serving men,
They taught me all I know,
Their names are 'what' and 'why' and 'When'
and 'How' and 'Where' and 'Who'.

Questioning for the pupil is a natural and enjoyable means for intellectual social growth. In the *Upaniṣads* the students could ask their teacher a number of questions and get their doubts clarified. The entire *Praśna-Up* is based on the questions asked by the students and answers given by their teacher.

i) Questioning serves the purpose of guaging the knowledge of the pupil. In the *Chān. Up.* V.12, Aśvapati asks Prācīnaśāla, Satyayajña, Indradyumna, Jana and Buḍila, one single question, 'On whom do they meditate as Self ?'

This question appears to have set the discussion on the proper track, which provoked the pupils to disclose their personal opinions and enabled the teacher Aśvapati to explain the nature of "Vaiśvānara".

ii) Questions are asked to the pupil by the teacher with the purpose of arousing interest in the mind of the pupil. In the *Bṛhad-Up.* II.1.16 Ajātaśatru puts a series of questions to Gārgya, 'When was this Self associated with the intellect asleep', "Where was it then ?" "Whence did it come ?"[7] This question gave room for the exposition by Ajātaśatru on the nature of Self, associated with different states.

Questioning gives rise to explanation on the part of the teacher. Explanation means, 'to make things plain, manifest and intelligible'[8]. Explanation becomes palatable only when it is compiled with proper illustrations.

3. Illustration : K.K. Verma defines illustration as "To illustrate a thing means to make clear, intelligible or apprehensible to elucidate, explain or exemplify as by means of figures, comparisons and examples."[9]

The purpose of illustration is :

1. Appeal to the sense and imagination of the learners.
2. Make an idea clear and help the children to acquire correct knowledge.

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7. *Bṛhad. Up.* II.1.16 : स होवाचाजातशत्रुः यत्रैष एतत्पुरुषोऽभूत् एष विज्ञानमयः पुरुषः, क्वैष तदाभूत् कुत एतदागादिति ।
8. Gupta, Dilbagh Singh, *Op. Cit.*, Ch. IV, Pg.56.
9. *Ibid,* p. 59

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3. Stimulate interest and excite curiosity.

4. Put abstract ideas into concrete form.

5. Lessen the intellectual tension and lighten the load of knowledge.

In the *Chān. Up* : VI.12-13, Uddālaka Āruṇi teaches his son Śvetaketu, the true nature of the Universal Spirit with the help of an illustration of the fruit of a '*Nyagrodha*' tree. He asks his son to prepare a mixture of salt and water, and he explains the subtle essence of the Self i.e. *Atman,* which is present but cannot be perceived.

Verbal illustrations include a number of analogies and comparisons and stories eg. the analogy of the chariot. *Kaṭha. Up.* I.3.3-9 as well as the story of gods and Umā Haimavatī in *Kena Up.*

4. Heuristic Method : 'Heurism' comes from the Greek word 'Heurisken' which means 'to find out'. The Heuristic method advocated by Prof. Armstrong is a method of discovery. It is the method of nature advocated by Rousseau in his 'Emile'.

W.M. Ryburn says : 'This method as the name implies, is a method by which the pupil discovers things for himself. The pupil is put in the position of a pioneer, and he finds his way along the path of knowledge as did those who first discovered the facts, principles and laws which are now known to all.'[10]

The *Bhṛgu Vallī* of the *Tait. Up.* III.1-6 can be attributed to this method. Varuṇa the father-cum-teacher gives more guide-lines to Bhṛgu, from which he proceeds to know the nature of Brahman.

II In order to guide the physical and mental activities of the students, teaching is based on certain Maxims.

MAXIMS OF TEACHING

1) Proceed from concrete to abstract : With the help of concrete examples the teacher makes the student generalise what is abstract. e.g. In the *Muṇḍ. Up.*, in order to explain how the Universe emerges from the imperishable, the teacher gives the following instances.

1. A spider spreads out and withdraws its thread.

2. On the earth grow the herbs and trees.

10. *Ibid,* p. 195

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3. From a living man issues out hair on the head and body.[11]

2) Proceed from simple to complex : The teacher should not crush the initiative and the interest of pupils by presenting them complex and difficult matter before the easier and simple. This maxim can be best illustrated through the instruction imparted by Varuṇa to Bhṛgu in the third Chapter of the *Tait.Up.*

3) Proceed from actual to representative : When a teacher states the actual facts from the real experiences of a student, then the representation made by the actual facts becomes easy to grasp. In the *Muṇḍ.Up.*, the teacher through the illustration of hitting the target with a bow and arrow teaches the pupil to concentrate his mind on the 'Imperishable'.[12]

4) Proceed from empirical to rational : Empirical knowledge is based on observation and first-hand experience, rational knowledge, implies an abstract approach. In the *Kaṭha Up.* through the illustration of the untainted nature of the Sun, the untainted and transcendental nature of the Self is explained.[13]

5) Proceed from analysis to Synthesis : Analysis consists of breaking the problem into its convenient elements or parts. Synthesis means regrouping of isolated parts into one composite whole. The *Maṇḍ-Up.* divides *'Aum'* in A, U, M and explains the importance of concentrating on them, and ultimately the first derived form, concentrating on the entire *AUM* Syllable.

III. Value-education :

Teaching focuses on emotional training which should culminate in developing values among the students. Teaching includes inculcating, guarding and strengthening values.

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11. *Muṇḍ. Up.* I.1.7 : यथोर्णनाभिः सृजते गृह्णते च
यथा पृथिव्यामोषधयः सम्भवन्ति ।
यथा सतः पुरुषात् केशलोमानि
तथाऽक्षरात् सम्भवतीह विश्वम् ॥

12. *Ibid.* II. 2.4 धनुर्गृहीत्वौपनिषदं महास्त्रं
शरं ह्युपासानिशितं सन्धयीत ।
आयम्य तद्भावगतेन चेतसा
लक्ष्यं तदेवाक्षरं सोम्य विद्धि ॥

13. *Kaṭha. Up.* II.2. 11 सूर्यो यथा सर्वलोकस्य चक्षु-
र्न लिप्यते चाक्षुषैर्बाह्यदोषैः ।
एकस्तथा सर्वभूतान्तरात्मा
न लिप्यते लोकदुःखेन बाह्यः ॥

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Values stressed in the *Upaniṣads* are highlighted in brief as follows :

1) Food : In the *Tait.Up* there is an elaborate treatment of the importance of food. It states that one should never discard food and should respect it. One who knows this, enjoys progeny, catte, lustre of holiness and glory. The *Upaniṣad* does not stop at respecting food, but urges to grow more food.[14]

2) In *Bṛ.Up.,* Yājñavalkya approaches Janaka, who offers him thousand cows and questions for discussion. Yājñavalkya accepts both. This supports the importance of wealth in life.[15]

The *Īśa.Up* suggests enjoying wealth but without a possessive attitude.[16]

3) Social Relationship : The regard for father, in *Kaṭha.Up.* indicates the conduct of Naciketas, who went to Yama at the command of his father.[17]

The *Tait.Up.* enjoins upon young graduates, returning home after the completion of their education, to regard their parents with religious reverence and continue their family line.[18]

4) Truth : Truth is regarded as a cardinal virtue required for spiritual advancement

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14. *Tait.Up* III. 7.1
अन्नं न निन्द्यात् । ..... महान्भवति प्रजया पशुभिर्ब्रह्मवर्चसेन ।
महान् कीर्त्या ।
Ibid. III.8.1 अन्नं न प्रत्याचक्षीत ।

15. *Bṛhad-Up* IV.1.1
तं होवाच, याज्ञवल्क्य किमर्थचारी, पशूनिच्छन्, आप्नवन्तानिति ।
उभयमेव सम्राडिति होवाच ।

16. *Īśa.Up.* I.c-d
तेन त्यक्तेन भुञीथाः मा गृधः कस्यस्विद्धनम् ॥

17. *Kaṭha.Up.* I.1.4-5
स होवाच पितरं तत् कस्मै मां दास्यतीति ।
द्वितीयं तृतीयं त ꣳ होवाच मृत्यवे त्वा ददामीति ॥
बहूनामेमि प्रथमो बहूनामेमि मध्यमः ।
किं ꣳ स्विद्यमस्य कर्तव्यं यन्मयाऽद्य करिष्यति ॥

18. *Tait-Up.* I.11.1
प्रजातन्तुं मा व्यवच्छेत्सीः ।
Ibid. I. 11.2
मातृदेवो भव । पितृदेवो भव ।

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in *Muṇḍ.Up.* It is deemed to be ultimately victorious.[19] The story of Satyakāma Jābāla of the *Chān.Up.* IV.4 testifies the importance of adherence to truth. These values constituted the pillars of righteousness in life.

The Upaniṣadic teachers did not devote special discourses for values. But the system of teaching was so wisely devised that values were unknowingly imbibed in the students.

The University Education Commision (1946) and the New Education Policy (1985) have given great stress on habituating right emotions and cultivating good moral, mental and physical habits in the students.

Conclusion :

The *Upaniṣads* furnish us with a glorious picture of system of teaching that prevailed in ancient India. It was a 'student-centered' system. In the process the student could not remain simply as a passive listener to his teachers but was required to be mentally alert and conscious. The system was not based on spoon-feeding, the student was required to think on his own and solve problems through *śravaṇa-manana* and *nididhyāsana.*

The teachers gave the ideas of the methods of effective teaching. As education is not a static, but a dynamic process, the methods of teaching are put to practice at present times in modified form.

Education as a science started evolving in the West, from the beginning of the 18th century. It was Jean Jacques Rousseau (1712-1778), who suggested drastic changes in the theory and practice of education. The student-centred education (child-centred education) advocated by Rousseau was continued by Heinrich Pestalozzi (1746-1827), Johann Herbart (1776-1841) and Jown Dewey (1859-1952). On the Indian front, it was Rabindranath Tagore (1861-1941) and Mahatma Gandhi (1869-1948) who made an original contribution to the world of pedagogy. The present Indian education proudly displays the influence of such a galaxy of educators and admits its origin in the West.

Education as a theory is a product of the West. But, it had been put into practice by the unknown teachers of the Upaniṣadic period. The present Indian Education has relegated its original system of teaching which was infinitely rich to the background. It is the need of the hour for the present Indian Education to accept and implement the exemplary contribution of the anonymous Upaniṣadic teachers, for creating its future generations.

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19. *Muṇḍ.Up.* III. 1.6
सत्यमेव जयते नानृतं
सत्येन पन्था विततो देवयानः ॥

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Abbreviations :

1.	Īśa.Up.	-	Īśāvāsya Upaniṣad
2.	Kena Up.	-	Kena Upaniṣad
3.	Kaṭha Up.	-	Kaṭha Upaniṣad
4.	Praśna Up.	-	Praśna Upaniṣad
5.	Muṇḍ.Up.	-	Muṇḍaka Upaniṣad
6.	Māṇḍ.Up.	-	Māṇḍūkya Upaniṣad
7.	Tait.Up.	-	Taittirīya Upaniṣad
8.	Chān.Up.	-	Chāndogya Upaniṣad
9.	Ait.Up.	-	Aitareya Upaniṣad
10.	Bṛhad.Up.	-	Bṛhadāraṇyaka Upaniṣad

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JĪVANMUKTOPANISAD - A STUDY OF RARE MANUSCRIPT

Meena P. Pathak*

Introductory :

This small work, *Jīvanmuktopaniṣad*, ascribed to Dattātreya is least-known. The other works of Dattātreya, the son of Atri and Anasūyā, are noticed, but, the reference to this upaniṣad is found only in the *'New Catalogus Catalogorum'*. In the lists of the published works ascribed to Dattātreya[1] also, we do not find even a single reference to the work namely, *Jīvanmuktopaniṣad,* referred to here. All of them referred to the *Jīvanmuktagītā.* Even Dr. Wadiar has given the translation and explanation with his own English commentory of the *Jīvanmuktagītā* and *Avadhūtagītā.* He seems to be unfamiliar with the *Jīvanmuktopaniṣad.* Other works of Dattātreya having the name *Jīvanmuktastotra* and *Jīvanmuktalakṣaṇa* are also found. But, it is a question whether the work *stotra* and *Gītā* are one and the same or not. But, in case of upaniṣad and Gītā, it is quite definite that both are different works. Of course, there are many similarities in them. Both the works explain the Vedāntic thoughts in a sublime manner. Their subject matter is the same. Most of the verses are found to be parallel to each other, with slight variants. Both the works contain same refrain. In spite of all these similarities it is evidentaly a separate treatise. Though small in size, its importance lies in its exposition of the Advaita Vedanta in a nut shell. Since till now this upaniṣad remained untouched and unnoticed, an attempt is made here to throw some light on the work *Jīvanmuktopaniṣad.*

Description of the Manuscript

In the, *'New Catalogus Catalogorum* Vol. VII p. 293 there is a reference to the five

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Journal of the Oriental Institute, Vol. 47, Nos. 1-2, Sept.-Dec., 1997 Issue, pp. 73-81.

* Oriental Institute, M. S. Uni. Baroda, Vadodara.

1. a. Joshi H.S., *Origin and development of the Dattātreya worship in India,* Pub. by M. S. Uni. Press, Baroda, 1965.
   b. Wadiar C.J. Bahadur, *Dattareya The way and the goal,* pub. by Motilal Banarsidass, 1957.
   c. Desai Nileshwari y., *'Ancient Indian Society, Religion and Mythology as depicted in the Mārkaṇḍeyapurāṇa,* M. S. University Press, Baroda - 1968.'

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MSS. of the *Jīvanmuktopaniṣad.* Out of these five MSS, one rare Ms. is deposited in the Oriental Institute, M. S. Uni. Baroda, which I have consulted for my study.

Its Acc.No. is 1743, undated. It is written on paper having the size of 25''x9'', in *Devanāgarī* characters.

This Ms. contains only one folio having 22 verses. It has 14 lines to a page and 40 letters to a line, unruled margin of 3 cm on both sides and 1cm at the top and bottom. Second halves of the verses are marked with double *daṇḍa,* and verse numbers. No marginal notes or insertions are found. Corrections are very few made with yellow pigment. Many wrong forms of the words are used in Ms. So it is corrupt. No separate ink is used for *daṇḍa* or colophon. The MS. begins with श्रीगणेशाय नमः। The condition of material is good. Handwriting is fairly legible with usual *sandhi.* Mostly परसवर्ण is replaced by *anusvāra.* The colophon entry runs as, 'इति श्री जीवन्मुक्तोपनिषद्दतात्रेय विरचितं समाप्तम् ॥'

About the Author :

Volumes have been written upon the sage, yogī, deity Dattātreya. Most of the information has been already gathered from the Kośas[2]. No information seems to have remained unknown about him. So it would just be redundant to narrate all this matter once again. However, as the work is assigned to Dattātreya, the general and indispensable information is given below :

Dattātreya is looked upon as an incarnation of God Viṣṇu. He is also referred to as a 'preceptor of *Yogaśāstra'*. Unfortunately, we possess no historical data concerning his birth, life, works etc. But on the basic of the scriptures and purāṇas, some account of his origin, works etc. can be found, but, all these are more legendary & not much authentic.

The word Dattātreya is highly spoken of in the minor upaniṣads. In minor upaniṣads the name Dattātreya is mentioned under the list of the persons, *Ṛṣis* who are *Paramahaṁsa.* We find references of the words in the *Jābālopaniṣad* (1.6.1), *Nāradaparivrājakopaniṣad* (1.3.86), *Yājñavalkya Upaniṣad* (1-1) and in *Bhīkṣukopaniṣad* (1-1). One Upaniṣad attributed to the name Dattātreya is also found.

But it is the Purāṇas in which we find a complete & full-fledged story about the origin of the Dattātreya. In Purāṇas, the reference to Dattatreya is found in two ways, one as an incarnation of Lord Viṣṇu and other as saint, *yogi,* ascetic etc. In most of the purāṇas he is

2. a. *Bhagavadgomaṇḍalakośa,* Vol. V, Pravin Prakashana, Rajkot, IInd edi. 1986, P.4300.
   b. *Prācīnacaritrakośa,* Shastri C.S., Pune, 1932, P.229-30.
   c. *Bhāratīyasaṁkṛtikośa,* edi. by Joshi Mahadeva Shastri, Pune, 1967, Vol.-IV, PP. 279-282.

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described as an incarnation of Lord Viṣṇu. In *Bhāgavatapurāṇa* (1-3-11) he is described as the sixth incaurnation, at other place in the same *purāṇa* (2.7.4) he is described is the fourth incarnation. In *Brahmapurāṇa* (180-31) he is the fifth incornation, while in the same *purāṇa* at 213.106 he is described as fourth incarnation, in *Garuḍapurāṇa* (ācārakāṇḍa 142 *Adhyāya*) sixth incarnation, in *Harivaṁśapurāṇa* (1-41-104), fifth incarnation, in *Vāyupurāṇa* (98th Adh.), fourth incornation, in *Brahmāṇḍapurāṇa* (321-107), fourth incarnation etc. In all these purāṇas, different stories and episodes are found concerning the origin of Dattātreya. All these stories and episodes are discussed in detail by Dr. H.S. Joshi[3] But it is the *Mārkaṇḍeyapurāṇa* (Adhs. 16-20) in which we found complete account about the origin or the birth of Dattātreya.

The story runs as follow :

In Pratiṣṭhānapura, there was a brahmin named Kauśika. He was suffering from leprosy due to his past deeds. Moreover he went astray and became the victim of all vices. But fortunately his wife was very chaste and pious. She served him with great care and considered him as a Lord. Her husband was very ugly, of loose character, spoke unworthy words to her, still she never deviated from her duty.

One day that brahmin saw a harlot passing from his house. She was very beautiful. The Brahmin became anxious to meet her. He was not able to walk even a step. But due to passion towards that harlot, he asked his wife to lead him to her house. His wife as a faithful and obedient wife, took her ornaments and carried him who was maimed on the shoulder and started for the house of the harlot on a dark night. Now on the way, it so happened that a sage Māṇḍavya who was hunged on the tree due to some reason was jerked unconsciously by the body of Kauśika who was on the shoulder of his wife. The sage was suffering from severe pain. So he coursed that brahmin that he would die at sunrise. On hearing this she was shocked at once. Immediately she explained that the sun would not rise. Thereafter the sun did not rise and automatically the whole cycle of the nature was disturbed including the activities of sacrifice, rain, grain, offerings, morning worship etc. There upon all the gods went to Brahmā for the solution of the situation. The gods were asked to propitiate Anasūyā, a chaste and pious woman, performing penance with her husband sage Atri, because she alone was able to regain the position in normal.

All the gods with Brahmā, Viṣṇu and Maheśa went to the sage Atri and Satī Anasūyā, informed them the whole matter and requested them to help. Anasūyā gave her consent. Anasūyā went to that chaste and devoted wife of the Brahmin. She told her intention of coming, explained the whole position of great chaos. Śāṇḍilī was convinced with the matter

3. Joshi H.S., *Ibid,* PP. 55 to 62.

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explained by Anasūyā, but she was worried for her husband's death. Anasūyā promised her that her husband would get a new life. Thereupon Śāṇḍilī enlightened the whole universe with bright sunrise. Anasūyā immediately gave a new life to the Brahmin who was dead for a moment.

The gods appreciated the work of Anasūyā and told her to ask for a boon of her choice. She said that the three principal gods viz. Brahmā, Viṣṇu and Maheśa should be born as her sons and they (Atri and Anasūyā) both should get salvation from the cycle of birth and death. The gods granted the boon and went to their places.

After sometime all the three gods took birth with the names Soma (chandra), Dattātreya and Durvāsā in the guise of Brahmā, Viṣṇu and Maheśa respectively, and fulfilled the promise given to Anasūyā.

The same story is narrated in brief in *Garuḍapurāṇa* (1-142) but in another context. While narrating the *Rāmāvatāra,* the chastity of Sati Sītā is discussed. It is stated that in chastity and purity, Anasūyā is greater than Sītā. How Anasūyā preserved the life of the husband of Śāṇḍilī by the power of chastity is explained in brief.

The same story again we find in the *Skandapurāṇa.* At one place (5.3.103) the story of Atri and Anasūyā performing penance for getting a son is described and at another place (5.3.171, 172), while showing the importance of the pilgrianage place Māṇḍavyatīrth, the story of a brahmin and his wife Śāṇḍilī is described.

Works of Dattātreya :

There are many works connected with the name Dattātreya. They are listed as below :

- *Avadhūtagītā or Svātmopadeśa*
- *Jīvanmuktagītā*
- *Jīvanmuktalakṣaṇa*
- *Jīvanmuktastotra*
- *Jīvanmuktopaniṣad*
- *Tattvopaniṣad*
- *Dattātreyatantra*
- *Dattātreyasaṁhitā*
- *Nāḍitantravidhi*
- *Nāḍiparīkṣā*

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- *Pañcatattvātmakastotra*
- *Pañcapakṣīśakunāvalī*
- *Brahmajñatantra*
- *Brahmastavarājastotra*
- *Yogaśāstra*
- *Varṇaprabodha*
- *Vidyāgītā*
- *Samānaśataka*
- *Svapnaprakāśikā*
- *Svātmasaṁvittyupadésa*

Summary of the *Jīvanmuktopaniṣad* :

Jīvanmukta is an important concept in vedic thought. *Jīvanmukta* means the stage of liberation while one is alive. To become free from all the sensations of infatuation, pleasure and pain, sorrow, grief, to become free from mental and physical activities, while one is living, is a difficult stage to attain. But they are the *Siddhas* or *yogis* who can attain that position.

In this *Jīvanmuktopaniṣad,* the characteristics of a person who is *Jīvanmukta,* liberated while one is alive are explained in 22 verses. This upaniṣad is mainly based on the *advaita* (non-dualistic) *Vedānta* philosophy, preached by Śri Śaṅkarācārya. The main theme of this upaniṣad is : the Brahman, Pure Consciousness is the only Reality, the universe of names and forms is unreal. Jīva the self and Śiva, the Brahman both are one and the same. A person who sees the identity of the individual soul with the universal soul is in its true sense called the Liberated Soul.

He, the liberated soul lives in a world of diversity, yet he is unruffled by the pairs of opposites. He regards all things equal. There is no idea of diversity in him. He always enjoys inner peace and blessedness. He is no longer concerned about bondage and liberation. He is free from ignorance, ego, desires, attachment etc. He himself is knowledge i.e. Brahman. He is ever firm in the thought 'Thou art I'. Bondage and liberation are characteristics of the mind. But for the liberated soul there is no thought except Brahman. He constantly remains in meditation and sees his own self. His mind and body are pure. he attains the complete cessation of all the miseries and attains the highest state of renunciation. He sees nothing during the four stages viz., जाग्रत्, स्वप्न, सुषुप्त and तुरीय except Brahman. He attains Supreme Freedom in Brahman and merges in Light, Peace, Knowledge and Reality i.e. Brahman.

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The text of the Jīvanmuktopaniṣad :-

श्रीगणेशायनमः ।

ॐ जीवन्मुक्तपादारविन्दं मां मुक्तिः पिण्डघातनम् ।
पिण्डपाते तया मुक्तिः सा मुक्तिः श्वानसूकरं ॥ १ ॥
जीवेशि (शं) सर्वभूतानां भूते भूते व्यवस्थितम् ।
एकमेवाभिपश्यन्ति जीवन्मुक्तः स उच्यते ॥ २ ॥
एको(कं)ब्रह्मजगत्सर्वमखिलं भासते रविः ।
अ(आ)स्थितं सर्वभूतानां जीवन्मुक्तः स उच्यते ॥ ३ ॥
एकधा बहुधा चैव दृश्यते जलचन्द्रवत् ।
आत्मज्ञानं तदामे (देवे)कं जीवन्मुक्तः स उच्यते ॥ ४ ॥
सर्वत्र हि समं ब्रह्म भेदाभेदो न विद्यते ।
एको(कं) वाद्वितीयं ब्रह्म जीवन्मुक्तः स उच्यते ॥ ५ ॥
शरीरं केवलं कर्मशोकमोहादि वर्तते ।
शुभाशुभौ(भ)परित्यागि(गी) जीवन्मुक्तः स उच्यते ॥ ६ ॥
कर्म सर्वत्र चादृष्टं न जानन्ति कदाचन ।
कर्ता ब्रह्म न जानन्ति(जानाति) जीवन्मुक्तः स उच्यते ॥ ७ ॥
चिन्मयं व्यापितं सर्वं किं ब्रह्म दृश्यते सदा ।
तथा सर्वेषु भूतेषु जीवन्मुक्तः स उच्यते ॥ ८ ॥
अभ्यासाद्रमते नित्यं ध्यानं मनसि क्रियते ।
बन्धमोक्षौ द्वर्यो(:)नास्ति जीवन्मुक्तः स उच्यते ॥ ९ ॥
अन्नाद्भवन्ति भूतानि जीव(:)शिव (वौ) न हन्यते ।
निर्वैरः सर्वभूतेषु जीवन्मुक्तः स उच्यते ॥ १० ॥
एकाकी रमते नित्यं सुभावः गुणि(नि)वर्तते ।
ब्रह्मज्ञानं स्वयमेव जीवन्मुक्तः स उच्यते ॥ ११ ॥
सोऽहं हंसस्थितो(तं) ज्ञानं वेदशास्त्रेषु निश्चयम् ।
सोऽहं हंसो निराकारं जीवन्मुक्तः स उच्यते ॥ १२ ॥
शिवशक्तिसर्वा(भा)त्मानमखण्डं ब्रह्ममेव च ।
चिदाकाशं सोऽहं नित्यं जीवन्मुक्तः स उच्यते ॥ १३ ॥
मन एव मनुष्याणां कारणं बन्धमोक्षयोः ।
संकल्पद्वितीयो नास्ति जीवन्मुक्तः स उच्यते ॥ १४)
ततः क्षेत्रं व्योमातीतमहं क्षेत्रं स उच्यते ।
अहं कर्ता अहं भोक्ता जीवन्मुक्तः स उच्यते ॥ १५ ॥
आत्मानं परितो विश्वं चिदाकारब्रह्मस्यते ।
गतागताद्वयो नास्ति जीवन्मुक्तः स उच्यते ॥ १६ ॥
गर्भध्यानेन पश्यन्ति ज्ञानं मनः स उच्यते ।
सोऽहं मन(नो)विलीनस्य जीवन्मुक्तः स उच्यते ॥ १७ ॥
हृदये ध्यानं पश्यन्ति प्रकाशं क्रियते मनः ।

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सोऽहं हंस(सं) च पश्यन्ति जीवन्मुक्तः स उच्यते ॥ १८ ॥
ऊर्ध्वं ध्यानेन पश्यन्ति सवितापरमां गता(:) ।
शून्यं लयं विलीनस्य जीवन्मुक्तः स उच्यते ॥ १९ ॥
जाग्रत्स्वप्नसुषुप्तिश्च तुरीयास्थित(:) सर्वदा ।
सोऽहं हंस विलीनस्य जीवन्मुक्तः स उच्यते ॥ २० ॥
मणिवद्विद्रुविंदस्य प्रज्ञानं सिद्धि साधनम् ।
सदा द्द(ष)श्यन्ति मोक्षं च जीवन्मुक्तः स उच्यते ॥ २१ ॥
ब्रह्मज्ञानं निर्मलं च कायाः शुध्यंति योगिनः ।
अन्तर्त्यागी बहिःसङ्गी जीवन्मुक्तः स उच्यते ॥ २२ ॥
इति श्रीजीवन्मुक्तोपनिषद्दत्तात्रेयविरयितं(ता) समाप्तम्(प्ता) ।

The *Jīvanmuktopaniṣad* and the *Jīvanmuktagīta* are very similar. In the upaniṣad there are twentytwo verses whereas in the gīta, there are twentyfour verses. Both the gīta and the upaniṣad contain the same refrain viz. जीवन्मुक्तः स उच्यते. so it is quite necessary to make a comparative study. A chart below can point out the similarities and dissimilarities of the verses with their numbers in bracket. It is however noteworthy that the colophons of both, the upaniṣad and the gīta quoted below suggest that both are two different treatises. It is also to be noted that the MS. is very corrupt and hence the text of it is full of many corruptions: Words and phrases which are underlined, show the similarities of the upaniṣad and the gīta.

१.	ॐ जीवन्मुक्तपादारविन्दं मां मुक्तिः पिण्डघातनम् । पिण्डपाते तया मुक्तिः सा मुक्तिः श्वानसूकरं ॥ (१)	जीवन्मुक्तिश्चया मुक्तिः सा मुक्तिः पिण्डपातमे । या मुक्तिः पिण्डपतने सा मुक्तिः शुनि सूकरे ॥ (२)
२.	जीवेशं सर्वभूतानां भूते भूते व्यवस्थितं । एकमेवाभिपश्यन्ति .....(२)	जीवः शिवः सर्वमेव भूतेष्वेवमं व्यवस्थितः एवमेवाभिपश्यन्हि .....(३)
३.	एकं ब्रह्म जगत्सर्व- *मखिलं भासते रविः ।* आस्थितं सर्वभूतानां ..... (३)	एवं ब्रह्म जगत्सर्व - *मखिलं भासते रविः ।* संस्थितं सर्वभूतानां ..... (४)
४.	एकधा बहुधा चैव *दृश्यते जलचन्द्रवत् ।* आत्मज्ञानं तदैवैकं .....(४)	एकधा बहुधा चैव *दृश्यते जलचन्द्रवत् ।* आत्मज्ञानी तथैवैको .....(५)
५.	सर्वत्र हि समं ब्रह्म *भेदाभेदो न विद्यते ।* एकं वाद्वितीयं ब्रह्म ..... (५)	सर्वभूते स्थितं ब्रह्म *भेदाभेदो न विद्यते ।* एकमेवाभिपश्यश्च .....(६)
६.	*शरीरं केवलं कर्म-* शोकमोहादि वर्तते । *शुभाशुभ परित्यागी* .....(६)	*शरीरं केवलं कर्म-* शोकमाहादि वर्जितम् । *शुभाशुभ परित्यागी* .....(९)

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७. कर्म सर्वत्र चाद्दष्टं
न जानन्ति कदाचनः ।
कर्ता ब्रह्म न जानाति .... (७)

८. *चिन्मयं व्यापितं सर्वं*
किं ब्रह्म दृश्यते सदा ।
तथा सर्वेषु भूतेषु.....(८)

९. अभ्यासाद्रमते नित्यं
ध्यानं मनसि क्रियते ।
बन्धमोक्षौ द्वयोः नास्ति ...(९)

१०. अन्नाद्भवन्ति भूतानि
जीवः शिवो न हन्यते ।
निर्वैरः सर्वभूतेषु .....(१०)

११. *एकाकी रमते नित्यं*
सुभावः गुणि वर्तते ।
ब्रह्मज्ञानं स्वयमेव ..... (११)

१२. सोऽहं हंसस्थितं ज्ञानं
वेदशास्त्रेषु निश्चयम् ।
सोऽहं हंसो निराकारं ...(१२)

१३. *शिवशक्ति समात्मानं*
अखण्डं ब्रह्ममेव च ।
चिदाकाशं सोऽहं नित्यं ..(१३)

१४. *मन एव मनुष्याणां*
कारणं बन्धमोक्षयोः ।
संकल्पद्वितीयो नास्ति .. (१४)

१५. ततः *क्षेत्रं व्योमातीत-*
महं क्षेत्रं स उच्यते ।
अहं कर्ता अहं भोक्ता .. (१५)

१६. आत्मानं परितो विश्वं
चिदाकारब्रह्मस्यते ।
गतागताद्वयोर्नास्ति .....(१६)

१७. *गर्भध्यानेन पश्यन्ति*
ज्ञानं मनः स उच्यते ।
सोऽहं मनो विलीनस्य .. (१७)

१८. हृदये ध्यानं पश्यन्ति
प्रकाशं क्रियते मनः ।
सोऽहं हंसं च पश्यन्ति...(१८)

कर्म सर्वत्र आदिष्टम्
न जानामि च किंचन ।
कर्म ब्रह्म विजानाति (१०)

चिन्मयं व्यापितं सर्वं
आकाशं जगदीश्वरम् ।
सहितं सर्व भूतानां ..... (११)

अभ्यासे रमते नित्यं
मनो ध्यानलयंगतं ।
बन्धमोक्षद्वयं नास्ति ..... (१६)

अनादिवर्ति भूतानां
जीवः शिवो न हन्यते ।
निर्वैरः सर्वभूतेषु..... (१२)

एकाकी रमते नित्यं
स्वभाव गुण वर्जितम् ।
ब्रह्मज्ञान रसास्वादी..... (१७)

सोऽहं स्थितं ज्ञानमिदं
सूत्रेषु मणिवत्परम् ।
सोऽहं ब्रह्म निराकारं..... (२१)

शिवशक्ति समात्मानं
पिण्ड ब्रह्माण्डमेव च ।
चिदाकाशं हृदम्मोहं .....(१९)

मन एव मनुष्याणां
भेदाभेदस्य कारणं ।
विकल्पनैव संकल्प .....(११)

तत्त्वं *क्षेत्रं व्योमातीतं*
अहं क्षेत्रज्ञ उच्यते ।
अहं कर्ता च भोक्ता च ....(७)

आत्मा गुरुः त्वं विश्वं च
चिदाकाशो न लिप्यते ।
गतागतं द्वयोर्नास्ति.....(१३)

गर्भध्यानेन पश्यन्ति
ज्ञानिनां मन उच्यते ।
सोऽहं मनो विलीयन्ते ... (१४)

हृदि ध्यानेन पश्यन्ति
प्रकाशं क्रियते मनः ।
सोऽहं हंसेति पश्यन्ति (१८)

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१९.	*उर्ध्वं ध्यानेन पश्यन्ति*	*उर्ध्वध्यानेन पश्यन्ति*
	सवितापरमां गताः ।	विज्ञानं मन उच्यते ।
	शून्यं लयं विलीनस्य ....(१९)	शून्यं लयं च विलयं .....(१५)
२०.	*जाग्रत्स्वप्नसुषुप्तिश्च*	*जाग्रत्स्वप्नसुषुप्तिं च*
	तुरीयास्थितः सर्वदा	तुरीयावस्थितं सदा ।
	सोऽहं हंस विलीनस्य ...(२०)	सोऽहं मनो विलीयते ....(२०)
२१.	मणिवद्विद्धविंदस्य	मन एव विदुः प्राज्ञः
	प्रज्ञानं सिद्धि साधनम् ।	सिद्ध सिद्धान्त एव च
	सदा दृश्यन्ति मोक्षं च...(२१)	सदा दृढं तदा मोक्ष ..... (२३)
२२.	ब्रह्मज्ञानं निर्गल च	योगाभ्यासी मनःश्रेष्ठः
	कायाः शुध्यंति योगिनः ।	अन्तस्त्यागी बहिर्जडः ।
	अन्तर्त्यागी बहिःसङ्गी... (२२)	अन्तस्त्यागी बहिस्त्यागी..(२४)
	इति श्रीजीवन्मुक्तोपनिषद्दत्तात्रेय-	इति वेदान्तकेसरिणा श्रीदत्तात्रेयेण
	विरयिता समाप्ता ।	विरयिता जीवन्मुक्तगीता समाप्ता ।

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सुभ्रू ? OR सुभ्रु ? - BHAGAVAT KAVI'S VIEW

by

Nina Bhavnagari*

The *Vicāradīpa* of Bhagavatkavi is a brief technical *prakaraṇagrantha* on *Śabdaśaktis* written in the tradition of *Kovidānanda* and *Triveṇikā* by the well-known scholar Āśādharabhaṭṭa from Gujarat. Bhagavatkavi was a direct pupil of Āśādharabhaṭṭa; he also hailed from Gujarat and lived in the first half of the nineteenth century; as he has mentioned in the *Vicāradīpa*. He has written a commentary named *Nūtanatarī* on the *Rasatarangiṇī* by Bhānudatta. The *Vicāradīpa*, a manuscript in twenty folios, is preserved in the mss. collection of Chunilal Gandhi Vidyabhavan, Surat. This is the only available manuscript (*codex unicum*) of the work, which seems to have escaped the attention of the historians like S.K. De and P.V. Kane as they have not taken the work on their record; nor do we find it catalogued in Aufrecht's *Catalogus Catalogorum*.

In the theoretical treatment of the subject viz. the *Śabdaśaktis*, the powers of the word Bhagavatkavi mostly follows the footsteps of his preceptor *(guru)* Āśādharabhaṭṭa, but the distinction of his work lies in the minute, detailed, erudite discussions on the process of grammatical formations of words or compounds he has quoted as illustrations. This paper propounds to present one of such interesting discussion; namely the declension *Subhru*(सुभ्रु)- Vocative singular form of सुभ्रू (e.g. in विमानना सुभ्रु । कुतः पितुर्गृहे । (कुमारसंभवम्-५, ४३))

This declension (सुभ्रु) is frequently found in the Classical Sanskrit Literature. Bhagavatkavi lists out atleast six such examples. He quotes from the reputed commentaries on the usage, gives citations from Pāṇini, Kātyāyana and Patañjali. He raises questions against the justifiability of the declension as *pūrvapakṣa* and finally gives his own explanation for the same in addition to the one offered by commentators like Mallinātha.

To put the problem precisely -

(1) According to the rule यू स्त्याख्यौ नदी (Pāṇini, *Aṣṭādhyāyī*, I. iv. 3), word-forms ending in ई - ī, and ऊ - ū and being names of females have नदीसंज्ञा.

(2) Now, the rule नेयङुवङस्थानावस्त्री (I, iv.4) offers an exception to the rule above. Feminine words ending in ई - ī and ऊ - ū which admit the substitute (आदेश) इयङ् and उवङ् respectively, are not called नदी except the word स्त्री.

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(3) The feminine word भ्रू admits the substitute उवङ्. according to the rule - अचिश्नुधातुभ्रुवां य्वोरियङुवङौ (VI. iv. 77). Thus ऊ in भ्रू is substituted by उवङ् e.g. भ्रुवम्, भ्रू, therefore, does not fall under नदीसंज्ञा due to this substitution (आदेश) though it is ending in ū and is feminine.

(4) The rule अम्बार्थनद्योर्ह्रस्वः। (VII, iii, 107) does not apply in the case of भ्रू or सुभ्रू as it is not नदी. अम्बार्थनद्योर्ह्रस्वः। means : "a short vowel is substituted in vocative singular for, the आ of the feminine; in the sense of 'mother', as well as for the long vowel of the feminines called नदी". e.g. हे अम्ब ! हे नदि ! This rule does not work out in the case of भ्रू since it is not नदी. So the declension सुभु in vocative singular would be ungrammatical.

And yet, such usages are not rare in Sanskrit Literature. Here are the examples quoted in the *Vicāradīpa* :

(1) विमानना सुभ्रु कुतः पितुर्गृहे। (कुमारसंभवम् - पू, ४३)

(2) प्रसूननाराचशरासनस्य सहैकवंशप्रभवभ्रु बभ्रु ! (नैषधमहाकाव्यम्-८, ९९)

(3) हा पितः क्वासि हे सुभ्रु ! (भट्टिकाव्यम् - ६ - ११)

(4) सुभ्रु त्वं कुपिते त्वयास्तमशनं त्यक्तां कथां योषिताम्।
(रसविलास - but not traced out in the work).

(5) राजभ्यो बिभ्यतः सुभ्रु समुद्रं शरणं गताः।
- (श्रीमद्भागवत-१०, ६०, १२)

(6) अस्थिताः पदवीं सुभ्रु प्रायः सीदन्ति योषितः।
- (श्रीमद्भागवत-१०,६०,१३)

(The reading सुभ्रूः is found in some recensions of *Śrīmadbhāgavat*.)

Bhagavatkavi argues that these many illustrations cannot be considered as *Prāmādika Prayoga* i.e. faulty. Faulty usages are supposed to be rare and not frequent. (cf. प्रामादिकः प्रयोगः क्वचित्को भवति न तु विश्वजनीनः। विचारदीप - F$_5$R.) Vallabhadeva in his *Pañjikā* commentary on the *Kumārasaṁbhavam*(KS) describes 'विमानना सुभ्रु...' as a faulty, ungrammatical word form[1]; while Mallinātha considers it to be justified following other commentators :

अन्ये तु 'अप्राणिजातेश्चारज्ज्वादीनामि'त्यत्र 'अलाबूः कर्कन्धूः' इत्यूकारान्तादप्यूङ्प्रत्ययमुदाजहार भाष्यकारः। एतस्मादेव ज्ञापकात् क्वचिदूकारान्तस्याप्यूङन्तत्वान्नदीत्वे ह्रस्वत्वमित्याहुः। अत एवाह वामनः 'उकारान्तादप्यूङप्रवृत्ते :'- इति।[2]

Mallinātha repeats the comments in his commentary on नैषधमहाकाव्यम् - ८ - ९९ and on भट्टिकाव्यम्-६-११. What he means is this : The rule ऊङ् उतः (IV.i.66) prescribes feminine affix ऊङ्(=ऊ) after masculine nouns ending in उ and denoting a human being. e.g. कुरुः - कुरूः, पङ्गुः-पङ्गूः etc. Naturally these nouns fall under नद्यादिगण after substitution. Now the *Vārttika* on this

1. सुभ्रुशब्दो ह्रस्वः प्रमादजो नदीसंज्ञानिषेधात्। - (वल्लभदेवरचिता पञ्जिकाटीका on KS ५.४३.)
2. मल्लिनाथकृता सञ्जिवनीव्याख्या on KS ५.४३.

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rule - अप्राणिजातेश्चारज्ञवादीनाम् permits that the affix ऊङ्(=ऊ) comes under similar conditions after words denoting non-animate *jāti* except the word रज्जु etc. The mahābhaṣyakāra gives two examples in this connection- अलाबूः and कर्कन्धूः, the words ending in ऊ and shows ऊङ् substituted for ऊ, supporting the *Vārttika*. Vāmana in his *Kāvyālaṅkārasūtravṛtti* says : ऊकाराद्रप्यूङ्प्रवृत्तेः । (५।२।४८) and then explains 'सुभु किं संभ्रमेण ।' with the support of the two examples given by Patañjali.[3] Thus, Mallinātha says that actually the word सुभ्रू has substitution ऊङ् for ऊ, it falls into नद्यादिगण and takes the declension सुभु in vocative singular by the rule अम्बार्थनद्योर्ह्रस्वः ।

Bhagavatkavi quotes this explanation without mentioning the name of Mallinātha and he himself moves a step further. He suggests *Yogavibhāga* (i.e. the division of a *sūtra* which has traditionally been given as a single rule, into two for explaining the formation of certain words, which otherwise are likely to be stamped as ungrammatical formations) in the rule ऊङ् उतः (IV.i.66) and then prescribes the *anuvṛtti* of the word बहुव्रीहेः by *maṇḍūkapluti* from the rule बहुव्रीहेश्चान्तोदात्तात् । (IV.i.52). The rule with this *anuvṛtti* will be thus बहुव्रीहेः ऊङ् (स्यात्) । Now, 'सुभ्रू' is a बहुव्रीहि compound, so it will be ऊङ् प्रत्ययान्त and शब्दान्तर (means a different wording resulting from modifications such as *āgama, ādeśa* or *lopa*) will be resulted. This newly formed word सुभ्रू will have नदीसंज्ञा; the rule अम्बार्थनद्योर्ह्रस्वः । will work out in the case and the declensions हे सुभु or (हे) एकवंशप्रभवभु, बभु ! etc. in vocative singular will be justified. Suppose, again, the अनुवृत्ति of बहुव्रीहेः is not to be considered, then, also, the two examples अलाबूः and कर्कन्धूः offered by Patañjali will suffice as ज्ञापक (=indirect revealer) for योगविभाग in the rule, as he himself has permitted ऊङ् प्रत्ययादेश from such ऊकारान्त words as include सुभ्रू(भ्रू) also.

Thus, Bhagavatkavi concludes the discussion in brief : तेन दीर्घोदाहरणज्ञापितेन योगविभागेनैवास्योङ्प्रत्ययान्तत्वं सुवचमिति शब्दान्तरत्वे नदीसंज्ञा सद्भावात्संबुद्धौ ह्रस्वो भवत्येवेति संक्षेपः ! (The *Vicāradīpa* - F_6O).

This minute, detailed, systematic, technical analysis of the process of word formation indicates the erudition, sharp acumen, scientific and logical aptitude of Bhagavatkavi. He aims at justifying the 'Poetic Word' used by the great poets and for the purpose, takes sound support of Paṇinian tradition of grammar. In this respect, therefore, he moves ahead of his great teacher Āśādhara Bhaṭṭa who does quote the relevant rules of Pāṇini but avoids their subtle, intricate process of applications. Nor does he justify the illustrations in such a detailed, analytical fashion. On the other hand, such learned discourses offer a distinctive merit to *Vicāradīpa*, though it is a very brief work on the subject.

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3. ऊकारान्तादप्यूङ्प्रवृत्तेः ॥ ५, २, ४८ ॥
उत ऊङ् विहितः ऊकारान्तादपि क्वचिद् भवति । आचार्यप्रवृत्तेः । क्वाऽसौ प्रवृत्तिः । अप्राणिजातेश्चारज्ञवादीनाम् इति । अलाबूः कर्कन्धूरित्युदाहरणम् । तेन, 'सुभु किं संभ्रमेण ।' अत्र सुभुशब्द ऊङि सिद्धो भवति । ऊङि त्वसति सुभ्रूरिति स्यात् ॥ ४८ ॥
(काव्यालङ्कारसूत्रवृत्ति - आचार्य वामन. पृ. २२६, चौखम्बा संस्कृत सीरीझ, वाराणसी)

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BHĀSA PROBLEM - A PROBABLE THEORY

by

Laxmi Warier*

Nearly a century ago Mm. Sri T. Ganapati Sastri unearthed and published thirteen dramas ascribing their authorship to the famous poet Bhāsa. These thirteen plays included the much acclaimed *Svapnavāsavadattam*, the author of which is known to be Bhāsa from the verses such as: *bhāsanāṭakacakre'pi cchekaiḥ kṣipte parīkṣitum svapnavāsavadattasya dāhako'bhūntna pāvakaḥ* etc. Pointing out a number of similarities common to these dramas, the learned scholar maintained the views of "single authorship" (*ekakartṛkatvam*) and "Bhāsa's authorship" (*bhāsakartṛkatvam*). His view has not been and cannot be refuted until and unless a new manuscript of these plays bearing the name of another author is unearthed. Even if the authorship of these plays is thus accepted there are a number of questions to be answered to get an idea of the identity of the dramatist who preferred to remain anonymous for some reason or the other. Who was Bhāsa ? When and where did he live ? If he lived in the north as is evident from the *Bharatavākyas* why are his plays found only in the extreme South ? When his plays were popular among the scholars and critics of the north, they were popular on the Kerala stage and among the common men-why was it so ? There are no definite answers for these questions but a careful studies of these plays, a search for the internal evidences seem to provide certain missing links leading to a probable theory.

The thirteen dramas contain too many similarities which cannot be brushed aside as a coincidence. Most striking of these similarities and which shows the basic character of the playwright is the repetition of the same or similar ideas in more than two or three dramas. For example, Bhāsa believed in the necessity of hard work to come up in life and he advises the parents especially the kings not to give their children readymade wealth as nothing is impossible for industrious people.

sotsāhānām nāstyasādhyam narāṇām (*Pratijñāyaugandharāyaṇam* I-18)
rājñā deyam cāpamātram sutebhyaḥ (Pañcarātram, I-22*)*

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prāyeṇa hi narendraśrīḥ sotsāhaireva bhujyate (Svapnavāsavadattam VI-7)
rājyam nāma nṛpātmajaiḥ sahṛdayaiḥ jitvā ripūn bhujyate |
talloke na tu yāccyate na punardīnāya vā dīyate etc. (*Dūtavākyam* I.24)

Bhāsa appreciated those who came up in life by their own efforts. When he wrote these verses he seems to have had in mind a king who usurped the throne after defeating his enemies. Such a king in the history of India who did not inherit the throne but had to fight for it, is Candragupta Maurya. Moreover, Bhāsa has written the twin plays on Udayana legend wherein the characters of Udayana and Yaugandharāyaṇa remind one of Candragupta and Cāṇakya, the preceptor and faithful minister of the former. Candragupta had to wage a number of wars and Bhāsa's dramas, most of them, have militant spirit. His description of the kingdom to be between the Himalayas and the Vindhyas and extending on the other two sides up to the water, fit in the extent of Candragupta's kingdom. Hence Bhāsa must have flourished in the court of Candragupta Maurya who ruled between 324-300 B.C.

Moreover, Bhāsa depicts in his *Cārudattam* the story of a poor Brahmin of Ujjain whereas Kālidāsa describes the pearls and corals and gems displayed in crores in the markets of Ujjain. A few centuries must have lapsed between the two poets and Kālidāsa is believed to have lived in 1st century B.C.

In his dramas Bhāsa upholds the teachings of the Vedas and depicts an ideal society with a high standard of morality. His principles and ideals did not allow him to accept the newly-started *Digambara* sect of Jainism and his courage of conviction prompted him to fearlessly protest against the nudity and this corroborates his date as this sect came into existence in 300 B.C.

Most scholars and critics of the North were aware of the major dramas of Bhāsa especially *Svapnavāsavadattam* due to its flawless nature and popularity. If Bhāsa thus lived in the North, in the court of king Candragupta Maurya, then why were his plays lost in the North and why were they found only in Kerala ? Bhāsa gave lot of importance to sincerity, integrity, dedication and loyalty to one's master as is evident from his own words - *yo bhartṛpiṇḍasya kṛte na yudhyet* etc.

It is known that Candragupta Maurya accepted Jainism and travelled to the South and finally performed *Sallekhana* in Sravanabelagola, famous for the Jain temple. Hence it is possible that Bhāsa, proving his loyalty to his master travelled with him to the South and after his master fasted unto death travelled further South. He must have accepted the patronage of the ruling king of Kerala and settled there to continue his creative work. This explains why Bhāsa, unlike other dramatists, wrote five one-act plays. The manuscripts of

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the plays of Bhāsa were all preserved by the traditional actors of Kerala who claim to have been staging these dramas from time immemorial. It is to be noted that these actors chose only one act of a drama for their stage performance as it takes many days to complete even a single act in their elaborate way of enacting. Thus knowing the need of the Kerala stage Bhāsa must have written as many as five one-act plays all of which are fit to be presented on the temple stages (*Koothambalam*) of Kerala. Bhāsa's dramas were preferred by the actors mainly because of their militant spirit and near absence of erotic sentiment and vulgar description. The dramas are all stage-worthy as they are rich in moral values and are thus highly educative. Bhāsa has introduced a number of innovations in plot as well as character sketch which help him to pass on a number of valuable messages to the posterity.

The fact that Kālidāsa in all probability has referred to Bhāsa as an illustrious predecessor and the fact that *Mṛcchakaṭikam* which was written in about 3rd century B.C. is an amplified version of Bhāsa's *Cārudattam*, shows Bhāsa to have lived earlier than their dates. Moreover, Kauṭilya, in his *Arthaśāstram*, says- *api iha ślokau bhavataḥ* and quotes a verse from Bhāsa's *Pratijñāyaugandharāyaṇam*(iv.2) : *navam śarāvam salilaiḥ supūrṇam* etc. whereas Bhāsa in his *Pratimānāṭakam* mentions Bṛhaspati's *Arthaśāstram* and not that of Kauṭilya. It is clear from this that Kauṭilya knew the dramas of Bhāsa but the latter was not aware of Kauṭilya's work which later became extremely popular. Thus it is possible that Bhāsa knew and admired Kauṭilya (*Cāṇakya*) as an extremely efficient and shrewd statesman and Kauṭilya knew and appreciated at least some of the early dramas of Bhāsa, who was his senior contemporary and who chose to leave the kingdom with his master.

Based on the information available in the Buddhistic and Jain works Bhāsa's treatment of Mahāsena, Udayana and Darśaka as contemporaries is justified. They must have been contemporaries between 475-450 B.C. In this context we should remember the difference in the treatment of the Udayana legend by Bhāsa and Kālidāsa. Kālidāsa merely states that the oldest members of the village are well-versed in the stories of Udayana (*Udayanakathākovidagrāmavṛddhān...*) and that the people of Ujjain will entertain the guests by showing them various locations and explaining to them the significance of these places, such as - "It is here Udayana eloped with Vāsavadattā, daughter of Pradyota". "It is here King Pradyota had a golden palm grove" etc. At the same time Bhāsa has written two dramas describing in detail the story of Udayana- his capture, his love for Vāsavadattā, his elopement with her, the plans of the ministers to use the same tactics of Mahāsena exploiting the talent of Udayana in taming elephants, his political marriage with Padmāvati effected by Yaugandharāyaṇa, his pangs of separation from Vāsavadattā, their final reunion after the Vatsa kingdom is regained from Āruṇi etc. This elaborate description coupled with the life-like portrayal of each character point to the fact that Bhāsa lived in a time not much later than these kings

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whereas Kālidāsa must have lived much later when the valorous stories of Mahāsena and Udayana and the romantic tales of Udayana and Vāsavadattā were almost forgotten by the citizens of Ujjain.

'The history of Kerala is marked by a succession of wars among the numberless chieftains of petty principalities' and 'the people were reputed warriors brought up in an atmosphere of constant warfare and displaying supreme military valour and brilliant personal heroism'[1]. It is not surprising that Bhāsa's dramas especially the five one-act plays, which, in our opinion were written for the Kerala stage, are all militant in spirit. Bhāsa who admired Candragupta Maurya for his heroic deeds must have appreciated the fighting spirit of the Kerala chieftains.

Moreover, the land of Kerala was strewn with gymnasiums of Greek type[2] which proves the Greek settlement in Kerala and which explains the Greek influence on Bhāsa who is credited with the composition of the sole tragedy in Sanskrit dramatic literature in the form of *Ūrubhaṅgam*. It has been the contention of the later scholars that Bhāsa deviates from the set pattern and rules and regulations of Sanskrit dramaturgy as he presents death on the stage as the death of Daśaratha in the second act of *Pratimānāṭakam* and the death of Duryodhana in *Ūrubhaṅgam*. But Bhāsa who lived much earlier than the other Sanskrit dramatists whose dramas are available to us, naturally could not have followed the 'set pattern'. Moreover Candragupta Maurya's contact with Meghasthanese and other Greeks and the Greek settlement in Kerala, with whom and where Bhāsa spent his earlier and later part of his life, clearly explain the possible cultural exchange between the Greeks and the Indians. Thus Bhāsa's familiarity with the Greek tragedies must have prompted him to depict the realities of life through his tragedy. This gives a universal appeal to the plays of Bhāsa as they are life-like unlike, for e.g. *Nāgānandam* of Śrī Harṣa where the hero is revived by Goddess Gauri, which is far away from the happenings of real life.

The dramas of Bhāsa or rather the stage versions of the dramas of Bhāsa are preserved for us by the traditional actors of Kerala, called *Cākyārs*, a particular community whose occupation is enacting the various acts of Sanskrit dramas in an art form called *Kootiyattam*, a performance on the temple theatre known as *Koothambalam*. Apart from this they are also the performers of another art form called *Koothu* wherein the *Cākyār* takes complete liberty to bring to light the negative aspects and drawbacks of the social set up in a sarcastic manner. Bhāsa seems to have been influenced by this open and free criticism and comments as he

1. Pillai Damodara P., *Malayalam Drama*, The Ministry of Information & Broadcasting, Govt. of India.
2. *op. cit.*, p.85.

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himself employs it in his *Avimārakam*, against the new religion especially the *Digambara* sect of Jainism. Bhāsa who upholds Brahmanism and the teachings of the Vedas, the need for sacrifices etc,. in all his dramas, boldly protests, in *Avimārakam*, against the new religion which does not agree in principle with the Vedic utterances. A few sentences from this drama are worth-mentioning in this context. When Avimāraka, the hero, hurries to meet Kurangī, Vidūṣaka asks- *Kim nu khalu jīvati nagnāndha śramaṇikā* ? In the *Praveśaka* of the 2nd Act when the maid looks for a brahmin to invite for lunch and meets Vidūṣaka, the latter asks- *aham punaḥ kaḥ ? Śramaṇakaḥ* ? and the maid replies that she cannot invite him for food as he is not a follower of the Vedic teachings *tvam kila avaidikaḥ*. Again in the 5th Act when Avimāraka introduces Vidūṣaka as a brahmin to Nalinikā, Vidūṣaka says-

bhavati, yajñopavītena brāhmaṇaḥ, cīvareṇa raktapaṭaḥ, yadi vastramapanayāmi śramaṇako bhavāmi.

Thus it seems quite clear how Bhāsa got the inspiration to compose tragedy by presenting death on the stage and also to write as many as five one-act plays all with militant spirit. As the new religions, Buddhism and Jainism gained popularity in the North, Bhāsa's earlier dramas won appreciation from and remained popular only among the scholars and critics of the North whereas all his dramas remained popular on the Kerala stage and among the public who witnessed them.

It is but natural for Bhāsa to protest against Jainism as his own patron king, a hero whom he admired, accepted this religion and fasted unto death putting an end to all his brave and heroic deeds. At the same time Bhāsa's loyalty did not allow him to abandon his master and enjoy the patronage of his successor in an atmosphere where the new religions gained popularity which probably prompted him to leave the kingdom and settle in Kerala, a land of learning and brave warriors fighting to establish their supremacy.

Thus Bhāsa might have lived in the North when he started his career as a play wright but settled in Kerala in the latter part of his life catering to the needs of Kerala theatre which explains why he composed as many as five one-act plays, all with militant spirit.

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RAṄGANĀTHA'S PRAKĀŚIKĀ ON KĀLIDĀSA'S VIKRAMORVAŚĪYAM

Joydev Kumar Saha*

Kālidāsa is the greatest poet of Sanskrit literature. Among his three plays, *Vikramorvaśīyam* is the second play. It is not as popular as the other compositions of Kālidāsa like *Abhijñāna- śākuntalam, Meghadūtam, Raghuvaṁśam, Kumārasambhavam* etc. Therefore, the commentaries on it are also fewer in number. *Prakāśikā* by Raṅganātha is one of those precious few.

Raṅganātha seems to have completed his commentary called *prakāśikā* in 1656 A.D. as it is said that after five years his son Bālakṛṣṇa had made a copy of it, and that was in V.S. 1717 (corresponding to 1661 A.D.). This first copy by his son can be taken to be almost as authentic as the author's copy. Raṅganātha composed it at Kāshi. The commentary *prakāśikā* alongwith the text of the play was first published from Bombay by the Nirṇayasāgara Press in 1888 A.D. It has been reprinted several times since.

Raṅganātha is an important ancient commentator of Kālidāsa's *Vikramorvaśīyam*. In the colophons and the benedictory verses of *prakāśikā*, he gives information about himself. He was the son of Bālakṛṣṇa, grandson of Raṅganātha Dīksita and great-grandson of Tānabhaṭṭa. He came of the family of *Śrimbekara* and he was the resident of V*yomakeśaputabhedana*. He belonged to the *Maunikula* and their family deity was Rāmacandra. From the information which he gives about his ancestors, his father Bālakṛṣṇa[1]

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1. Thaker, J.P., "The *Guṇamandāramañjarī* : An Ākhyāyikā by Raṅganātha", Journal of the Oriental Institute, Vol. XXVIII, No-1, September 1978, p.37
The eleventh verse out of twenty Introductory verses, at the outset of the *Ākhyāyikā*, *Guṇamandāramañjarī* contains an eulogy of the author's learned father Bālakṛṣṇa. It runs thus :

"तर्के प्रोद्दामतर्क्के फणिपतिभणितौ केवलं शेषवेषे
मीमांसातत्त्वमीमांसनकलितमतौ सांख्यसंख्यावदग्रे
योगोऽत्यन्ताभियोगे रससरसहृदि ख्यातरीतौ सुनीतौ
विद्वद्वृन्दाभिवन्द्ये पितरि गुणगुरौ बालकृष्णे नतिर्मे ॥"

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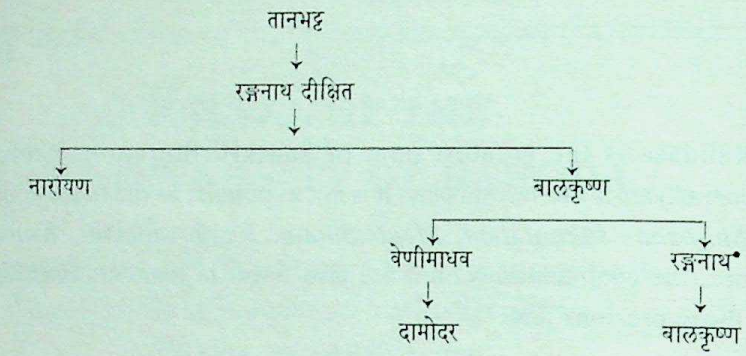
and his paternal uncle Nārāyaṇa[2] were great Sanskrit scholars. We can draw the genealogy of Raṅganātha as under :

थिम्बेकर वंशवृक्ष



In the *Prakāśikā*-Commentary, there is a peculiar indication of a place on the other side of the city of *Prayāga* at two places : (1) in Act II When Urvaśī descends from heaven in the garden of the king Purūravas, and (2) almost at the end of Act IV. Raṅganātha's remarks at both the places are almost identical : "प्रतिष्ठानस्य प्रयागपूर्वतीरस्थित 'झूंसी' संज्ञकनगरस्य । and प्रतिष्ठानादिति प्रयागपूर्वतीरस्थित 'झूंसी' संज्ञकात् स्वनगरात् ।"[3] "From *Pratiṣṭhāna*, (called 'jhūsi' today) i.e. from his own city situated on the eastern bank (of Ganges) from Prayāga." The place still exists today and is called by both the names of *Jhusī* as well as *Pratiṣṭhānapura*. As Shri Bhavāni Shaṅkar Trivedī puts it : "शूरसेन प्रदेशको लांघकर पूर्वकी ओर बढने पर गंगा-यमुना की अन्तर्वेदीकी सीमा पर जो नगर मिलता है, वह है प्रतिष्ठानपुर या प्रयाग । प्रयागका वर्णन प्राचीन साहित्यमें अनेकत्र उपलब्ध है । वास्तवमें प्रतिष्ठानपुर और प्रयागनगर साकेत और अयोध्याकी भांति एक ही नगर के दो भाग रहे है जो किसी नदी के दायें - बांये तट पर बसे है । प्रयाग के सामने गंगा के दूसरी और 'झूंसी' का क्षेत्र ही प्राचीन 'प्रतिष्ठानपुर' है । झूंसी के समीप दक्षिणमे गंगा तट से उपलब्ध भवनों, किलों और मन्दिरों के ध्वंसावशेषोंसे सिद्ध होता है कि प्राचीन 'प्रतिष्ठानपुर' यही था ।"[4] From the remark of Raṅganātha we can say that he either belonged to that very place or he knew that place as well as its nearby locale very well.

He prefaces his commentary with eight verses, five of which are in the praise of five deities. In order, he invokes Gaṇapati, Lakṣmī, Rāma, Kṛṣṇa and Śiva. In the sixth, he pays respects to his father Bālakṛṣṇa and uncle Nārāyaṇa, In the seventh, he formally proposes

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2. This Nārāyaṇa has written commentaries on *Uttararāmacarita* of Bhavabhūti, and *Viddhaśālabhañjikā* of Rājaśekhara. Vide fn. to *Prastāvanā* of Raṅganātha's *Prakāśikā*, ed. Pānshikar, Wāsudev Laxmana Shastri, Fourth Revised Edition, Nirṇayasāgara Press, Bombay, 1914.
3. *ibid.* pp.40 & 119.
4. त्रिवेदी भवानीशंकर, "कालिदासचर्चित वृहत्तरभारत", दिल्ली, 1986, p. 168.

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to comment on *Vikramorvaśīyam* of Kālidāsa, which he classes as *troṭaka*[5]. In the eight, he seeks indulgence of scholars for any probable lapses.

In his commentary Raṅganātha has not made any reference to any other work of his. Also, he is not a very widely known writer even of commentaries. Yet by a fortunate turn one more work of his has come to light. Besides this critical composition *Prakāśikā*, he has also to his credit a creative composition a prose work, an *akhyāyikā*, called *Guṇamandāramañjarī*[6].

There are about five manuscripts of this work one of them in possession of the Oriental Institute, Vadodara (Acc. No. 12888). The colophon of this work runs thus : "इति श्रीमद्विन्दु-वृन्दपुरंदर दीक्षित-श्रीरङ्गनाथकुक्षिज-विबुधवर-बालकृष्ण सूनु-रङ्गनाथकविविरचितायां गुणमन्दारमञ्जरीसमाख्यायामाख्यायिकायां तृतीयः उल्लासः ॥" This confirms that the same Raṅganātha is the author of the commentary *Prakāśikā* as well as the *akhyāyikā* *Guṇamandāramañjarī*.

There are a few other works pass under the authorship of 'Raṅganātha.' Prof. J. P. Thaker, writing an introductory article on *Guṇamandāramañjarī* says : "One Raṅganātha, son of Bālakṛṣṇa, has written commentaries on (1) the fourth Act of Kālidāsa's *Vikramorvaśīya*, (2) Subandhu's *Vāsavadattā*, and (3) Bāṇa's *Harṣacarita*. It appears, at the present state of our knowledge, that the author of the work under discussion is the same as this commentator. In fact, the colophon of a manuscript of the commentary on the fourth Act of the *Vikramorvaśīya* preserved in the Asiatic Society of Bengal runs thus : "इति श्रीमच्छ्रीवेकररङ्गनाथदीक्षितसुत-श्रीबालकृष्ण तनुजनि-रङ्गनाथेन निर्म्मिता विक्रमोर्वशीयचतुर्थाङ्कविवृतिः समाप्ताः ॥"[7] Since we have the full text of Prakāśikā available in a printed from, it appears that the manuscripts referred to above by Prof. Thaker must have been copied from the full text by some scribe who needed Raṅganātha's commentary on the fourth Act only. However his authorship of the third work in the list can not be confirmed. When we look into the printed text of Raṅganatha's commentary *Marmāvabodhinī* on *Harṣacarita*[8], particularly its preface, we realise that this

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5. *Sāhityadarpaṇa* - VI. 273. defines *troṭaka* thus :
   सप्ताष्टनवपंचाङ्कं दिव्यमानुषसंश्रयम् ।
   त्रोटकं नाम तत्प्राहुः प्रत्यङ्कं सविदूषकम् ॥
6. MSS. O.I. Acc. No. 12888, Folio No. 25 B
   रङ्गनाथकृतामेतां गुणमन्दारमञ्जरीम् ।
   रसिका रसयन्त्वाशु विन्दवो गुणसिन्धवः ॥
   नागरत्नाद्रीन्दुभिर्गन्धे पुण्ये वर्षे इषे दिशि ।
   प्रश्ने वलक्षे सम्पूर्णा रङ्गनाथो व्यधादिमाम् ॥
7. Vide J.P. Thaker, p. 38
8. Edited by Śuranāḍ Kuñjan Pillai, 1958.

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Raṅganātha is different from ours.[9] He is the son of Śrīkṛṣṇa and belongs to Goṣṭhi family. In the preface to his commentary on Harṣacarita, he gives information about himself as follows :

"जननेन यदोर्वंशं वंशं च वदनेन्दुना ।
पुनानं श्रुतिभिर्गीतं गायन्तं कृष्णमाश्रये ॥
यद् यावच्च मम ज्ञानं तत् सर्वं यत्प्रसादतः ।
वन्दे नारायणार्यं तं नारायणमिवापरम् ॥
अतोऽस्य व्याक्रिया गोष्ठीकुलजेन यथामति ।
श्री रङ्गनाथेन कृता श्रीकृष्णार्यस्य सूनुना ॥"[10]

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9. In fact there are four Raṅganāthas as Mr. S.K. Pillai shows. We quote from his introduction (to his edition of *Harṣacaritam* with *Marmāvabodhini*) in extenso :- (Introduction pp. 5-6) "In the author index of Sanskrit Manuscripts of the Government Oriental Manuscripts Library Madras, four works including the *Harṣacaritavyākhyā* are ascribed to one Raṅganātha. But the colophons of these works (*Vikramorvaśīyavyākhyā, Śrīsūktabhāṣya, Sampatkumāravilāsa bhāṇa*, and *Harṣacaritavyākhyā*) show them to be the works of different Raṅganāthas.

(1) विक्रमोर्वशीयव्याख्या (प्रकाशिका)

(D.C. of Skt. Mss. in the O. Mss. Library, Madras vol. XXI. Page 8511 & 8512)

Beg :

श्रीबालकृष्णं पितरं विद्वद्वृन्दशिरोमणिम् ।
नत्वा नारायणाख्यं च पितृव्यं विबुधोत्तमम् ॥
श्री कालिदासरचितत्रोटकस्य यथामति ।
रङ्गनाथाख्यविदुषा व्याख्या विख्यापयिष्यते ॥

Colophon :

इति श्रीमद्यायजूकप्रवर-श्रीवेकरमौनिवंशोत्तंसरङ्गनाथदीक्षितकुक्षिज-विन्दुवृंदपुरन्दरश्रीबालकृष्णभट्टाङ्गोद्भवरङ्गनाथ-विरचितायां विक्रमोर्वशीप्रकाशिकायां पञ्चमाङ्कोन्मेषः ॥

(2) श्रीसूक्तभाष्यम्

(D.C. of Skt. Mss. in the O. Mss. Library, Madras vol. I. Page 50)

Colophon :

इति श्री गोमठरङ्गनाथविरचितं श्रीसूक्तभाष्यं समाप्तम् ॥

(3) सम्पत्कुमारविलासम् (भाणः)

(D.C.S. Madras vol. XXI. Page 8551)

Colophon :

इति ..... श्रीमुडुम्बिनल्लानचक्रवर्तिकुलललामभूतस्य श्रीरङ्गनाथमहादेशिकस्य सम्पत्कुमारविलासाख्योऽसौ भाणः सम्पूर्णः ॥

(4) हर्षचरितव्याख्या (मर्मावबोधिनी)

A commentary on *Harṣacarita* of Bāṇa which work has been described under No. 12428 of the D.C. S Mss. Madras. Vol. XXI. by Raṅganātha son of Kṛṣṇārya of *Goṣṭhīkula*."

10. *ibid.*, Preface, p. 15

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The text of the play *Vikramorvaśīyam* on which Raṅganātha comments is not a good text. As Prof. Charudeva Shastri (who critically edited the commentary of Kāṭayavema in 1929) says : "Raṅganātha had a very bad text to comment on unfortunately. He fought with his bad readings constantly though unsuccessfully. Dissatisfied with his interpretations, he would propose alternatives. But in no case, would he pronounce his judgement upon a reading."[11] The *Vikramorvaśīyam* text of Raṅganātha belongs to the northern recension of the play. As C.R. Devadhar indicates, the text of *Vikramorvaśīyam* is found in two recensions : "The northern Recension represented by Bengali and Nagari Mss., and the southern Recension represented by most of the South Indian Mss. The former is commented upon by Raṅganātha who wrote his विक्रमोर्वशीप्रकाशिका in 1712 (ca. 1656 or 1790 A.D., according as we take it to be the *Saṁvat* or the *Śaka* era), while the latter by Kāṭayavema, x x x. In the Northern Recension the play is called विक्रमोर्वशी and is spoken of as a त्रोटक. In the Southern Recension, however, it is called विक्रमोर्वशीय and is designated as a नाटक x x x the Northern Recension shows a marked tendency towards amplifying the matter contained in the southern recension. This is the case especially with several prose passages x x x in the northern recensions, we find the following four stanzas in excess of those appearing in the Southern Recension."[12] We can see the positions of the four verses in regard to the three ancient commentators Raṅganātha, Konesvara of Bengal and Kāṭyavema of South thus :

	RN	KON	KV
मत्तानां etc.	I.3	X	X
मन्दारकुसुम etc.	I.7	Folio missing	X
अभिनवकुसुम etc.	IV.56	✓	X
सर्वस्तरतु दुर्गाणि etc.	V.25	✓	X

But the most important characteristic of the northern version is that besides these four Sanskrit stanzas, there are 31 (25 in Apabhraṁśa, and 6 in Mahārāṣṭrī) Prakrit stanzas in Act IV, in various metres, as also directions in prose as to the way in which they are to be presented to the accompaniment of music and dance-movement for showing the original theme which is pathetic as well as melodramatic. In this context some of the scholars have tried to show that these stanzas may have come from the pen of Kālidāsa. But they almost invariably contain matter which is repetition of the original verses and as such most probably interpolated in the text of the play. They could not have been composed by a great poet like

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11. Shastri, Charudeva (ed.), The *Vikramorvaśīyam* of Kālidāsa with the commentary *Kumāragirirājīyam* of Kāṭyavema, Lahore, 1929, p. Introduction XXV.
12. Devadhar, C.R. (ed.), *Vikramorvaśīyam* of Kālidāsa, Motilal Banarsidas, 1982, pp. Indrodution XI-XII.

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Kālidāsa. However, Raṅganātha's explanations in most cases are very good and he records many variants.

Raṅganātha was a well-read scholar and a learned critic. We find number of references and quotations from various authorities throughout his commentary. He refers to many works of dramaturgy like *Nāṭyaśāstra, Daśarūpaka, Sāhityadarpaṇa, Nāṭyadarpaṇa, Nāṭyalocana, Bhāvaprakāśana, Sāgara, Mātṛguptācārya, Devapāṇi-Daśarūpaka-ṭīkā, Viśvalocana, Jyotirīśvara, Saṅgītakalpataru* etc.

About the purpose of his writing commentary, one thing is noticeable that he consistently avoids showing the *saṁdhis* and *saṁdhyaṅgas* in the play (except that at one place he shows one *saṁdhyaṅga*, named *Pragamana*[13]) which is generally supposed to be one of the important purposes of writing commentary on a play. One is surprised why this is so. Perhaps Raṅganātha has before him the commentary of Kāṭyavema who has already shown the *saṁdhis* and *saṁdhyaṅgas* in full details in his commentary. However, Kāṭyavema is commenting on the southern version and his text would not have the extra four Sanskrit verses and the Prakrit verses in Act IV to comment upon.

Reṅganātha just does the opposite; he has before him the northern version to comment upon which contains the extra verses as well as the Prakrit verses in Act IV. Being probably aware of Kāṭyavema's commentary he studiedly avoids those aspects which are dealt with by Kāṭyavema. He has taken the northern version and he particularly emphasises the fourth Act.

This can be inferred from the fact that he gives one more मंगल in the beginning of this Act which is very unusual. Perhaps he intends to indicate thereby the unique identity or characteristic of this act in the entire range of Sanskrit dramas. (Was there reason for which he chose to comment upon this play leaving many other well known ones ?). So as an important commentator, he gives definitions of all the Prakrit verses indicating their tunes with definitions from well known works on Music. He also occasionally defines and explains metres, rhythms, dance-types etc. without any exception. For example, he explains and quotes from *Saṅgītaratnākara* the definition of चर्चरी thus "चर्चरीसञ्ज्ञो गीतिविशेषः । यदुक्तम्-

द्रुतमध्यलयं समाश्रिता पठति प्रेमभरान्नटी यदि ।
प्रतिमण्ठकरासकेन वा द्रुतमध्या मध्यमा हि चर्चरी ॥"[14]

Thus, *dvipadikā, jambhalikā, khaṇḍadhārā, bhinnaka, khaṇḍaka, tenā, carcarikā,*

13. Vide Niṛṇayasāgara edn. pp. 49-50.
14. *ibid.* p. 92

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khuraka, valantikā, kakubha and khaṇḍikā are the type of songs; the *khuraka* is also a type of dance; *Kutilikā, mallaghatī* and *galitaka*, he calls *nāṭyaviśeṣa*; *dvicaturasraka, caturasraka* and *vāmaka* are the state directions called *saṁsthāna*; *sthānaka* is a type of *ālāpa.*

Quite often he quotes the definition of the musical terms from *Saṅgītaratnākara*, but always mentions the source as Bharata ! It should be noted that except प्रावेशिकी and आक्षिप्तिका, none of these terms are found in *Nāṭyaśāstra.* Even in the case of प्रावेशिकी and आक्षिप्तिका, the definition of प्रावेशिकी is not given and that of आक्षिप्तिका as given by Raṅganātha is not found in any version of *Nāṭyaśāstra.* Again he describes the tunes (राग), beats (ताल) and rhythms (लय). According to *Bharatakośa* of M. Rāmakṛṣṇa Kavi, Raṅganātha mentions in *Saṅgītadugdhābdhi* (1700 A.D.) :

"रत्नाकरं दर्पणं च भरतं नन्दिकेश्वरम् ।
कोहलं वीरभद्राख्यं शिवरत्नाकरं परम् ॥
तथा चन्द्रकलां चापि विलोक्य विबुधेष्टमम् (!)"[15]

But as the index of *Prakāśikā* of Raṅganātha given by the Osmania Edition shows none of these is found in the available text of *Prakāśikā.* However, as shown above some quotations given in the name of Bharata are traceable to *Saṅgītaratnākara* and *Yāṣṭika* is mentioned in one of the quotations given by Raṅganātha (Osmania edn. P.174) but nowhere do we find its definition.

He does not identify alaṅkāras even when they are most obvious. He often quotes from *Sāhityadarpaṇa.* But he does explain grammatical points at a number of places.[16] Another peculiar characteristic of his commentary is that he points out 9 देशीशब्द in Act IV of the text of the play (with prakrit verses). No other commentator has drawn our attention in their work to this aspect of the Prakrit of *Vikramorvaśīyam* IV. These words are : (1) अम्मका.[17] (2) ओल्लअं,[18] (3) मइ कोइ,[19] (4) मइं, तच्छे, जं जु,[20] (5) विच्छोइअओ,[21] (6) कइं,[22] (7) देक्ख्यावेहि,[23] (8) रुंधेविणु,[24]

15. Kavi, M. Ramkrishna, *Bharatakośa,* Tirupati, 1951, Introduction P.XIV
16. पाणिनी अष्टाध्यायी, *ibid.* pp. 2, 4, 10, 22, 28 & 57 ; पातञ्जल योगशास्त्र p. 3 ; महाभाष्य p. 32; हलायुध pp. 11, 16, 38, 59, 92 & 133 ; हेमचन्द्र p. 106.
17. *Vikramorvaśīyam* with the commentary Prakaśikā by Raṅganātha, Nirnaya Sagar Press edn. 4th revised edn. Bombay, 1914, p. 88.
18. *ibid.* p. 89.
19. *ibid.* p. 92.
20. *ibid.* p. 93.
21. *ibid.* p. 101.
22. *ibid.* p. 103.
23. *ibid.* p. 109.
24. *ibid.* p. 112.

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and (9) वासिअ[25] It goes without saying that Raṅganātha accepts the Prakrit verses also as the genuine part of the original text.

Thus we observe that Raṅganātha chooses to comment on a less commented play like *Vikramorvaśīyam*. He supports the northern version and inflated text of Act IV and four Sanskrit verses in excess to the southern version. He shows how detached an observer a commentator should be. He seems to complement the commentary of Kāṭyavema in every way : in accepting a different version ; in focussing upon different aspects - particularly in the inflated text of the fourth Act. Raṅganātha, therefore, is an important commentator of the northern version of the text of *Vikramorvaśīyam*.

25. *ibid.* p. 114.

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CHILD IN PRAKRIT POEMS

by

Veneemadhava Shastri*

Prakrit is cognate with Sanskrit, and as such they are two faces of the same coin. In the words of Rājaśekhara, the pioneer of *Saṭṭakas*, Sanskrit is a bit harsh like a male, whereas Prakrit is soft and pretty like the fair sex.[1] Naturally, it needs to say no more than that the tender and intrinsic feelings of love and affection have enriched these poems of Prakrit to an enormous extent. It is the fact. The few delightful moments spent easily in the company of a sweet-hearted child by men and women of all the times are gracefully brought to the doors of even common people through Prakrit-couplets by the poets of both Sanskrit and Prakrit. However, an attempt is made here to appreciate the Prakrit references to child.

Some poets find divinity in children, some call them toy of joy; some others seek parents' tie of love [*sneha-granthi*]; and some describe them as spurring bank of affection.

By virtue of divinity in child, the state of a realized soul [*Jīvanmukta*] is compared with the pure unspoiled heart of a child [*Bālavat-Ātmavettā*]. The worldly problems never even touch, let alone peep into the pure hearts of children. Neither do they think of political conditions of their country, nor do they care for the economical situations of their own house. They simply know how to kill their time by carefree plays, and various drinks and eatables. They look to their own comforts, and take seriously not these situations of home or country, but, of those in which their pet objects like toys, new dress, fresh items etc. are not made available to them in time and to their mark, and as such they look so painfully puzzled for the moment.

In the sixth act of *Mṛcchakaṭikam* the son of Cārudatta was weeping for the golden cart of a neighbouring child without caring for the economic condition of his father. Vasantasenā, moved by pity, gave him all her golden ornaments to get prepared a golden

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* Bhamati, Bendre Marg, Sadhanakeri, Dharwad-580008 - Karnatak.

1. पुरुसा सक्कअबंधा पाउअबंधो वि होइ सुउमारो।
- *Karpūramañjarī* - I.7

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cart.[2] The innocence of that child is depicted in such a way that Vasantasenā was shedding tears without the notice of herself ; and in-fact that is the case even with a reader or a spectator. This scene of an innocent boy, though it is tiny one, arrests the hearts of the readers, thus revealing the significance of the title of the drama. The dramatist Śūdraka himself, it seems, was impressed by this touching scene to such an extent that he derived inspiration from this to suggest a nice piece of title '*Mṛcchakaṭikam*' coming from this episode to the whole drama itself.

Hāla, the author of *Sattasaī* which is embedded with amorous poetry, brings a pleasing incident of a child - with a high degree of pure innocence in between the light quarrel of a husband and wife; and made that scene so picturesque that, it will, with least doubt, never vanish from the screen of any reader's memory. The husband had offended his wife at least to some extent, and as such he is kneeling to the delicate feet of his dear wife in winning over her mind by conciliation. The innocent child immediately sat on his father's back [perhaps the child was doing the same once while playing with its father] as if treating him to be a horse. And the whole scene of towering rage was calmed at once, and ended in an endearing smile on her pretty face. Thus, this ignorant but sweet child became the hyphon to the pair of high split.[3]

Rājaśekhara is in haste-eager to bring the ever-green innocence of a child in his *Saṭṭaka*, but, he could not afford this for his plot which is filled with *Śṛṅgāra* to its brim. As such, it seems, he has presented a sweet sample of the child's innocence in the words of the smiling heroine i.e. Karpūramañjarī. She, while introducing herself to the King and the Queen, instead of putting it plainly that she was the daughter of Śaśiprabhā and Vallabharāya, with a serene smile says - "I was often told as a girl bought by paying bits of oil-cake".[4]

The degree of innocence in this statement, though it seems to be exaggerated is considerably beautiful in view of the characteristics of that innocent heroine [*Mugdhā-Nāyikā*].

This kind of innocence is quite becoming Lava or Kuśa of the *Rāmāyaṇa*. That is why Bhavabhūti puts such words of innocence in the mouth of Lava in a similar context; when

2. रदणिए, किं मम एदाए मट्टिआसअडिआए ? तं जेव्व सोवण्ण-सअडिअंदेहि।
- *Mṛcchakaṭikam* - VI act.

3. पाअ पडिअस्य पइणो पुदठिं पुत्ते समारुहन्तम्मि।
द्रढमण्णु-दुम्मिआए वि हासो घरेणीए णेक्कंतो॥
- *Sattasaī* - I.11

4. (विहस्य) तेहिं अहं खलखण्डेहिं किणिदा दुहिदत्ति उच्चामि।
- *Karpūramañjarī* - I

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enquired about his parentage by Kausalyā, Lava says that he belonged to Vālmīki, the great sage.[5]

Children laugh enchantingly even without any relevant reason. The teeth though not visible arrest the heart and soul of a third person in general, and their parents in particular. Their lispings though not correct from the point of grammar and pronunciation appeal directly to the hearts, and fill with joy. Jayavallaha, the author of *Vajjālaggam* asks as to who is not enchanted by the lispings of children ?[6]

The author of *Subhāsiyapajjasaṅgaho* describes the words of children as simply full of nectar.[7] The King in the *Āṇandasundarī* is very much aspiring for embracing a child of his own which would be speaking half words of lispings but full of nectar, or high tides of sweetness.[8] Thus sweet words of a child hasten its mother to embrace and kiss it mercilessly. Every item of its is a piece of joy for its parents.

The children are never tired and always insatible of playing in dust ; and wandering here and there aimlessly. While playing in dust they never take into consideration the dresses they wear. The cost of that dress is immaterial to them. They don't care whether the dresses are clean or dirty. They simply go on playing and playing with no rest.[9]

Hāla, while describing the village life puts that the child with dirt besmeared all over its body, crawling or toddling here and there; aspiring only for milk brings bondless delight to its father, the farmer, who forgets his total fatigue of his field-work when he beholds his child.[10]

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5. कौसल्या - जाद ! अत्थि दे मादा, सुमरसि वा दादं।
लवः नहि - नहि।
कौसल्या - तदो कस्स तुमम्।
लवः - भगवदो वाल्मीकेः।
- *Uttararāmacaritam* IV

6. कस्स ण हरंति हिअयं बालाण य मम्मणुल्लावा।
- *Vajjālaggam* - 5

7. अमयमय-वयणमविराम-रमियमवियारवज्जरियकज्जं।
जयइ पुहुत्तं बालत्तणं व पेम्मं च लोयम्मि॥
- *Subhāsiya-pajja-saṅgaho* - 31
This work of unknown author is printed in the edition of *Gāhārayaṇakósa.*, L.D. Institute, Ahmedabad - (1975)

8. सामीरिआमिअ-चहुट्टवओत्तरंगं आलिंगिदुं हृदविही णहि मं घडेइ॥
- Ghanaśyāma; *Āṇandasundarī* - I.14

9. रमियं जहिच्छियाए धूलिधवलम्मि गाममज्झम्मि।
डिंभत्तणस्स दियहा ..... ॥
- *Vajjālaggam, (Jarāvajjā)* - 661

10. पंकमइलेण छीरंकपाइणा दिण्णजाणुवडणेण।
आणंदिज्जइ हलिओ पुत्तेण व सालिछेत्तेण॥
- *Sattasaī* - VI. 67

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Vākpatirāya, the author of *Gauḍavaho* decorously brings the scene of a festival in the villages or in the out - skirts of the forests in which the children are dancing out of joy when they are dressed well with new attires, and given sweet fruits or eatables.[11]

Children have peculiar kinds of innocent amusements. Hāla says that the Destiny though it is Almighty, follows the tradition of a child in connection with the *Virahiṇīs*. Child is in the habit of taking a pen, and writing with it whatever it wants ; and is wasting that paper and pen with a sweet smile. Similarly the Destiny writes with a chalkpiece, in first place the hopes dreamed in the heart of a Virahiṇī; and then it washes it away immediately. As such the hopes of those *Virahiṇīs* are blasted and thus ended in smoke.[12] Any-way, the amusements of children are not at all restricted to any kind of object. Any thing can bring them any degree of amusement. That is why Bhavabhūti remarks that delight is at an easy reach in childhood.[13]

Some children are totally bereft of fear where-as some are much addicted to fear. Sarvadamana of Śakuntalā, since he was outside the run of average childhood is not at all afraid of even a cub of the lion. He wanted to count the teeth of that cub. Kālidāsa beautifully pictures the mawkishness of a boy through this character. But, it is very much surprising to find those children giving up every thing when they hear of their mother or her name.[14] Their high degree of love for their mother is beyond the reach of the words of any language of the world.

Hāla describes a humorous incident of a child with mawkishness or apprehension.

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11. a). टिविडिक्किअडिंभाणं ..... भद्दं गामूसव दिणाण ॥
- *Gauḍavahó* - 598

b). फललंभमुइअडिंभा ..... ।
एए हरंति हिअयं अजणाइण्णा वणग्गामा ॥
- *Ibid.*-607

cp. भक्खिदमोदुओ बालो विअ ..... संतुस्सदि ।
- *Ānanda-sundarī* - III act:

12. जं जं आलिहइ मणो आसाबट्टीहिं हिअअफलअम्मि ।
तं तं बालोव्व विही णिहुअं हसिऊणपम्मुसइ ॥
- *Sattasaī* - VII . 56

13. सुलह सोक्ख्यं दाव बालत्तणं होदि ।
- *Uttararāmacaritam* - IV

14. सर्वदमनः - अम्महे बलिअं खु भीदोम्हि ..... ।
.... जिम्भ - सिहव दंताइ दे गणइस्सं ।
.... इमिणा एव्व दाव कीलिस्सम् ।
..... सव्वदमण सउंदलावण्णं पेख्ख
..... कहिं वा मम अज्जू .... ?
- *Śākuntalam* - VII

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The barber has come to cut the hair of a child; and the child to escape from the clutches of scissors is meandering in and outside the house, and as such the mother is running after it.[15]

Sometimes elders are caught in tight corners by the fantastic questions of children. In the sixth act of *Mṛcchakaṭikam,* Radanikā, while introducing Vasantasenā to Rohasena, the child of Cārudatta, says that she was just like his mother. To that, the child asks immediately as to how was she his mother when decorated with so many ornaments.[16]

Some children teach unknowingly so many things to elders provided the elders should have the grace of goodness to welcome it. That is why Ghanaśyāma puts that the King was appreciating with open heart the good words of even children.[17]

In a way the first decade of one's life is simply wasted in childish nature according to some high thinkers;[18] but though it is wastage from the point of a child, it is highly rejoiceable to its elders or other family members. If a child does not waste its time [if at all it is wastage], in its naughty behaviour the family members of that house will be deprived of their golden chances of enjoying the naughty nature, lispings, and mawkishness of a sweet child which is a rare opportunity in a short span of life, especially in these modern days of birth control era. Any-way parents with least hesitation forget the world, at least for a few minutes, and stand at the height of their joy to enjoy the company of a child.

Kausalyā was never tired, and ever insatiable in observing the activities of her grand-son - Lava. She feels as if losing lots and lots when Lava is going away from the reach of her eyes. Her eyes were thirsting for her grand-son's sight. She observes his activities with her eyes widely opened without noticing the passage of time and sheds her unwashed tears out of joy.[19]

Such childish impressions of Kṛṣṇa had so much impressed his mother Yaśodā that

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15. धावइ विअलिअ-घम्मिल्ल-सिचय-संजमाण-वावड-करग्गा।
चंदिल-भअविवलाअंतं डिंभपरिमग्गणी घरिणी॥
- *Sattasaī* - III . 91

16. रदनिका - जाद, अज्जआ दे जणणी भोदि।
रोहसेनः - रदणिए अलीअं तुमं भणसि। जइ अम्हाणं अज्जआ जणणी ता कोस अलंकिदा ?
- *Mṛcchakaṭikam* - VI act.

17. अदूसअंतो बालभणिदं वि मदिमग्गम्।
- *Ānandasundarī* - II

18. अद्धस्स य अद्धयरं हरइ जय बालभावो य।
- *Vajjālaggam* - 666

19. कौसल्या - अरण्णगब्भरूवालावेहिं तुम्हे तोसिदा अम्हे अ। भअवदि जाणामि एदं अणालोअअन्ती ता अण्णदो भविअ पेक्खम्ह दाव पलाअन्तं दीहाऊम्।
- *Uttararāmacaritam* - IV act

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even when he grew into a fine young man, and became expert in love-affairs with Gopikās she was treating him to be the same child of his childhood. That is why Gopikās were laughing at the innocence of Yaśodā.[20]

Not possessing a child is indeed a very sad disappointment, so to say, one of the saddest that could ever happen to any Hindu, and more so to a rich man. A childless home must indeed be a sad one, however rich, luxurious and well ordered it may otherwise be. "A man may not perhaps feel the lack of a child in the full flush and pride of his youth or even in his busy and ambitious manhood; but, in the mellow evening of life, it must indeed be very sad for him to think that no child of his will ever bear his name and fame.... And if man busy scheming and restless feels so, what shall we say of woman, whose world is mostly bounded by the four walls of her home, whose life is but one song of love,....."[21]

Really, a king or a millionaire realizes more the importance of an heir to his throne or a son, when they march slowly towards the closing part of the life. In the youthful days of their life, they never call a son to be '*durlabha*';[22] but they realize the same when slowly their hopes are getting dried.

Ghanaśyāma brings the same picture of the mind of the king who was bereft of hopes for an offspring. He is not at all getting even forty winks or even a wink of sleep in his nights of dark shadows. His total longings were centred *at* a child. He is scolding his fate which is spoiling his golden chance of embracing the child which would be heightening the joy with its sweet lispings; which is the gem on the lap of parents, and whose body is soaked with saliva.[23] Mere words of consolation or prediction of birth of a child bring to such persons a fresh lease of life full of hope and delight.[24] Anyway, the status of a person is immaterial.

Thus, a child irrespective of riches or poverty brings alongwith its birth all sorts of gay colours and puts a full-stop at least to some extent to most of the worries and fretful tones.

The very news of the birth of a child, especially a male child makes its father jump and dance with joy. The over flow of joy to that father especially to a king or a rich man is

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20. अज्जवि बालो दामोअरोत्ति इअ जंपिए जसोआए।
कह्ल मुहपेसिअच्छं णिहुअं हसिअं वअवहूहिं॥
- *Sattasaī* - II .12

21. Mahadevan - *'The story of the Rāmāyaṇa'* Machmelan & Com. Madras (1964) p. 9

22. ..... वंसावदंसो सुदो। किं मग्गामि .... मे दुल्लहं॥
- *Ānandasundarī - IV* - 11

23. सव्वमिदं सगंजसं परंदु रत्तिंदिवं पेट्ठंत-दूसह-णिरंदर-विहुलाहिढज्जंत-वाहिरेदरंगस्स मज्झ एक्कं एव एत्थ खेदावहं।
सामीरिआमिअ-जहुट्ठ-वओत्तरंगं ऊसंग-मंडणमणिं सुहपंचअदं लालाजलेहिउण्णउल्लतणुंसिसुंज आलिंगिदुं हदविहीणहिमंघडेइ॥ - *Ibid.*

24. जदो जादअपत्तए .....संताणं ति जग्गइ। - *Ibid.*

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beyond the reach of description. Haribhadra, the master of narrative literature, towering above in Prakrit decorously describes in his master-piece *Samarāicchakahā* the festivities observed by the king when he heard the news of the birth of his son. He started bestowing various gifts upon the needy persons. He released even some of the prisoners. The luxurious preperations were made in the entire city to celebrate this festival. Royal roads were decorated, and were sprinkled with saffron colours. Many a kind of flowers with sweet fragrance was scattered everywhere. The towering mansions were richly beautified. The auspicious music was echoed. People danced out of joy. This kind of festivity was rejoiced *at*, for a month continuously.[25] This experience of joy is not confined to wealthy men or kings only, it is equal to laymen also, when they experience fatherhood for the first time. If its expression is in terms of spending money, it may, then depend on the wealth. As a father or a mother everybody has the right to enjoy it equally.

To heighten the curiosity of this scene, Ghanaśyāma introduces a *Patākāsthānaka* to inform the birth of a child to the king.[26] A Vaitālika suggests the luxurious expenses, in a word, that the whole treasure of the King was emptied out. The King knew no bonds of his joy when a festival was called for, at the birth of his son.[27]

Same is the case with every father. Sīhakumāra of *Samarāiccakahā*, though he knew that the birth of his son was not at all auspicious to him, according to the astrological canons, seizes the child from the hands of the nurse - who was taking it-to put an end to its life. His

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25. a) निवेइओ रन्नो ..... पुत्तजम्मो। परितुट्ठो राया, दिन्नं च दीए पारिओसियं। करावियं च बंधणमोयणाइयं करणिज्जं, पवत्तो नयरे महाणंदो, सोहाविया नयरिमग्गा, पसमाविओ रओ कुंकुमजलेण, विप्पइण्णाइं रुंटंत-महुयरसणाहाइं विचित्तकुसुमाइं, कयाओ, हट्टभवण-सोहाओ, पहभवणेसु समाहयाइं मंगलतूराइं, सहरिसं च नच्चियं रायजणनागरेहिं ति। एवं च पइदिणं महामहंतमाणंदसोक्खमणुहवंताणं अइक्कंतो पढममासो।

- *Samarāiccakahā* - II

b) Vidūṣaka actually dances out of joy when he heard that a son was born to the King.
मज्झ पिअवअस्सस्स पुत्तो संजादो (इति नृत्यति)

- *Ānandasundarī* - IV

26. राजा ⇒ णं रज्जं एव्व एदस्स
(अपटीक्षेपेण)
दौवारिकः ⇒ देव्व पुत्तस्स।
राजा ⇒ णं रज्जं एव्व एदस्सत्ति भणिदे देव पुत्तस्स त्ति एसो भणइ, सव्वहा एसा सरस्सई सच्चा होदु।
देवी ⇒ जेदु अय्यउत्तो पुत्तमहूसवेण।

- *Āṇandasundarī* - IV

27. पुत्तो जादो तुज्झ तूसंति लोआ
रित्तो कोसो सिंभिअं लोअगेहं।
बालं एव्व पेक्खिदुं एदि लोओ
णव्वं णव्वं पट्टणे होदि उत्तम्॥ - *Ibid* - 10

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love for that child took its high tides when actually he beheld it, and when it wept.[28]

It is a custom to compare the face of the child with that of its mother or father. Vasantasenā passes this remark that the son of Cārudatta has the face just like that of his father. Even Kausalyā puts it in the same way, when she beholds the pleasing face of Lava that not only the body and sweet voice, but, also the touch of that boy was exactly like that of Rāmabhadra. With minute observation, it was found that his face resembled that of Sītā.[29]

It is believed that if a male child resembles more his mother, and a female her father in its face, that is supossed to be a blessed one [*Bhāgyavān*]. Ghanaśyāma directly brings this belief in his *Saṭṭaka*, and passes his remark through Vidūṣaka, when the son was brought to the King.[30]

Children are very-much fond of the laps of elders, as Kālidāsa calls them *Aṅkāśraya-praṇayinaḥ*. Ghanaśyāma too describes a child as a gem on the laps of elders, *Ūsanga-maṇḍaṇa-maṇim*. Perhaps for the same reason the queen asks the king to place the child on his lap.[31]

Another interesting point partaining to the beliefs prior to the birth of a child is alluded to in the Saṭṭakas, narrative literature and so on. The Vidūṣaka in the *Āṇandasundarī* inferred that the king would enjoy the news of a male child. The reason adduced to this was fantastic. The wife of the Vidūṣaka was eating every year mud in her pregnancy-desire, and every year she was giving birth to a female child; but once she gave birth to a male child when she tasted ashes in her *Dohada* [pregnancy-desire]. Now the Vidūṣaka learnt that the heroine Āṇandasundarī was taking much delight in eating ashes in her pregnancy. Accordingly, the

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28. Haribhadra - *Samarāiccakahā* [Bīvo Bhavo] II P. 38
- N. A. Gore - Poona (1955)

29. a) अणुकिदं अणेण पिदुणोरूवं।
- *Mṛcchakaṭikam* - VI

b) अम्महे ण केवलं ..... देहबंधेण ..... कंठकलहंसणिणाद-दीहरदीहरेण सरेण अ रामभद्दं अणुहरदि।
..... सरीरफ्फसोवि तारिसो ज्जेव वच्छस्स।
..... णिउणं णिरूवअंतं से मुहं वच्छाए वहूए मुहचंदेण संवददि ज्जेव।
- *Uttararāmacaritam* - IV

30. अहो मादुमुहो एसो, ता वहुभग्गो भवे।
- *Āṇandasundarī* - IV
cp. धन्यो मातृमुखः सुतः।
- *Jyotiṣcakrārṇava*, Quoted in the comm. *Ibid.*

31. अय्यउत्त ऊसंगे ठावेहि पुत्तअं।
- *Ibid.*

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Vidūṣaka took his example to be a syllogistic conclusion.[32] Fortunately, this so called syllogism came true as the king got a male child.

The birth of a good child is suggested by good wishes of pregnancy, and of a wicked child by terrible wishes. Even before that, the grace and degree of goodness and wickedness of the forth-coming child are also suggested by good and evil dreams. In the *Samarāiccakahā* [*Biobhavo*] the birth of a meritorious character i.e. Sīha-kumāra was hinted by a dream in which a majestic cub of a lion entered the womb of Sirikantā, the queen of Puruṣadatta, the King. and her pregnancy longings were very good; say a shrine of good items.[33]

On the contrary the pregnancy wishes of Kusumāvalī, the wife of Sīhakumāra at a later part of the story in the *Bibobhavo* of the *Samarāiccakahā*, were so terrible even to hear that a thrill would move into our body. She desired to eat the intestines of her husband. And the birth of a most wicked son, who would kill his father later, was suggested by a dream in which a cobra entered the womb of that mother, and bit her husband.[34] These seem to be simply imaginary, but there are so many incidents which have proved to be true in some cases.

Really, a childless wife, especially a Hindu wife, is one of the most unfortunate and pitiable beings on the earth. A child is a coil of affection to both mother and father. The delight of a mother or father at the observation of their child busy in playful activities is doubled when noticed or enjoyed by the other member of the parentage; and melancholy is also doubled when a father or mother is observing that playful child in the permanent absence of the other member. A mother when she is badly suffering form the fresh separation of her husband who has breathed his last, or gone out of station for a long period will certainly find

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32. विदूषकः ⟹ भो दाणिं तत्तदो भणामि, विहूदिं भक्खेदि वा मिदं वा तत्तहोदी।
राजा ⟹ विहूदिं।
विदूषकः ⟹ ता पुत्तो ण एत्थ संसओ .....
पडिवरिसं मह बह्मणी गब्भसमये मित्तिअं खाऊण पुत्तिअ प्रसूदा। एक्करिसं एव वरिसे विहूदिं भक्खिय एक्कं पोरअं पसूदा।
- *Āṇandasundarī* - IV

33. a) दिट्ठोय णाए सुविणयम्मि ..... सहिकिसोरगो वयणे ण मुयरं पविसमाणोत्ति।
- *Samarāicchakahā* - II. [*Biobhavo.*]

b) *Ibid.*
The birth of Candrāpīḍa in the *Kādambarī* of Bāṇa was suggested as the moon (*candra*) himself entered the womb of his mother in her dream. - cp. स्वप्ने ... शशिनं प्रविशन्तमद्राक्षीत् -
- *Kādambarī - Pūrva-bhāga* - p. 48

A white elephant entered the womb of Māyā-devī in her dream where Lord Buddha took birth in due course.
- Aśvaghoṣa, *Buddhacaritam*-20.

34. समुप्पन्नो से दोहलो जहा इमस्स चेव राइणो अंताणि खाइज्जंति।
- *Samarāiccakahā* - II

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at least to some extent some consolation in the company of her child. In other words a child alleviates the grief of a father or a mother. In the *Uttara-Rāma-Carita*, Sītā curses herself a lot at her bad luck by which it was not only the separation of Rāma for her but also the separation of her innocent and naughty children. She also feels very sad as she could not enjoy the scene wherein her enraptured husband would kiss her sons and as such she finds her delivery absolutely futile and hopeless. By mere utterance of the world 'child' her breasts were heaving and oozing milk.[35]

Jayavallaha places stress on how a child is to be brought up. He puts it ironically. Some beautiful women of rich class are in the habit of leaving their children to the care of nurses to look after or to feed the milk. They are afraid of their loss of youth. They think that their breasts would loose their grandeur and fall down, in view of their majestic proportions of their beautiful body, if they spare them with milk for their children. But, our poet satirically writes that this kind of mean idea finds its place in their mind because of their milk which they suck from the nurses, when they were also brought up in the same way i.e. left to the care of nurses by their rich mothers. Thus these women like nurses much because they are brought up by their milk only. Good Gracious ! It is all the grace of milk.[36] Now-a-days physicians and people have realized that the mother's milk is the best food for a child.

Usually we are under this impression that nobody hates children in this world. But the earth is not bereft of such persons of temerity, who are averse to the children's playful activities and who hate them.

The *Rāmāyaṇa [Bālakāṇḍa]* gives us one notorious name Asamañjasa, who was true to his name. This fool was taking special delight in throwing the playful children of the citizens into the river Sarayū, and was highly rejoicing at the drowning scene of the children by clapping his hands. Even the most wicked human being, howsoever cruel he might be, never takes delight in harassing a playing child with smiling face, unless he forgets himself to be a human being, and behaves like a demon.

The Vidūṣaka of the *Ānandasundarī* fed up with the commotion of children when

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35. a) ईरिसी अहं मंदभाइणी जाए ण केवलं णिरसहो अज्जउत्तविरहो पुत्तविरहोवि।
- *Uttararāmacaritam* - III

b) किंवा मए पसूदाए जेण तारिसंपि मह पुत्तआणं ..... कवोलं .....
विहसिदं .... अमलमुहपुंडरीअजुअलं ण परिचुंबिअं अज्जउत्तेण।
- *Ibid.*

c) एदेण अवच्चसंसुमरणेण उस्ससिदपण्हुदत्थणी दाणिं वच्चाणं पिदुणो संणिहाणेण खणमेत्तं संसारिणिम्हि संवुत्ता।
- *Ibid.*

36. जम्मदिणे थणणिवउण भण्ण दिज्जं त्ति घइउल्लंगे पहुणो जं नीयरया मन्ने तं खीरमाहप्पम्॥
- *Vajjālaggam* - 149

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they were playing every where, uses strong abuses towards them as to - 'go to the dogs'. No doubt those children were ridiculing this fellow and he responded them by calling, - 'accidental deaths'.[37]

Even in English literature a person called - 'Sir. Nameless' of Athelhall was in the habit of throwing mud at children. He was nourishing deep thoughts of dislike to children, and was thanking God with these words :-

Thank God I've none to hasten my decay :

For green remembrance there are better means

Than offspring ..... [38]

But, can there be any other gift that earth can offer better than a child ? Certainly - 'NO' is the answer given by a Prakrit poet i.e. Ghanśyāma.

Worries are ready at hand if no child is born; if hopes appear, the worry transfers to another point i.e. whether it would be a son or a daughter. If a son is born again the worries would change their direction; i.e. whether he would be good or bad; or whether he would bring him a name or bane.[39] Thus, a child is a part and parcel of our life and a most important item of our haves and have-nots.

Criticism :

In most of the Prakrit works, wherein Jaina principles are dealt with, main scope for describing a childhood is less. Poets simply pass the remark that the hero or the heroine grew into a fine young man or girl, for narration is more important for them than the description.

Poets, like Hāla, Ghanaśyāma, Haribhadrasūrī and others are depicting the actual life and society of their contemporaries. The festivities celebrated by those people in general and by the King in particular at the birth of a child are a green picture presented by those poets to the future. Mostly, the literature was, in those days, king-centred, and as such they placed on record mostly what was taking place in the palace.

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37. मह अंतेट्ठिं कादुं परस्सहस्सा अआलभिच्चुणो मिलिदा।
- *Āṇandasundarī* - I. p. 81.

38. Thomas Hardy - "The children and Sir Nameless"-
'Students' Book of English Poetry' etd. Mathur. (1966). Madras.

39. वअस्स ण जाणामि पुत्तो वा पुत्ती भविस्सदि।
..... अवि गुणसीलो पुत्तो भवे अवि ण भवे अम्हाणं विहडणं।
- *Āṇandasundarī* - IV
cp. कुपुत्तेहिं कुलाइं .... नासंति
- *Vajjālaggam* - (Appendix) - 90

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The fanatical beliefs, suprising longings of pregnancy, fantastic dreams, and interesting costumes of those days, some of which are prevelant even now, are beautifully depicted in these Prakrit references to child.

Usually, a child is not playing any important role in moulding the plot of a drama or an epic or a piece of narrative literature. However, Lava in the *Uttararāmacaritam* plays a role of some importance. The *Āṇandasundarī Saṭṭaka* has entertained a child to be the core of it's latter part.

The author of *Sattasaī* alludes to this topic of child though not quite often. It is quite justifiable on his part, not to deal with this, for he suggests at the very outset of his anthology that those *gāhās* in main contain *Śṛṅgāra*.[40] But it is very much surprising that the anthologists like Jayavallaha of *Vajjālaggam*, Jinesarasūrī of *Gāhārayaṇakośa* have presented us hundreds of *Vajjās* and *Prakramas* (topics) of different nature; but no *Prakrama* or Vajjā is kept reserved for children; or named after them like *Ḍiṁbha-vajjā* or *Bāla-prakrama*. How fantastically they forgot such an interesting topic is, so to say, a kind of mystery.

In *Sattasaī* the arrangement of *Gāhās* in particular topics as such is not found. Hence, we need not expect any topic for a child; but here the *Vajjās* or *Prakramas* are meant for so many different topics. A child or its nature hardly gets any chance to be in those topics. Have they not observed the children, or their pleasing faces, fickle nature, innocent behaviour, playful activities, sweet lispings and other things ? Or have the Prakrit authors lost their affection for children ? It can never be so ; but the answer is a mystery.

A kind of warning that mother's milk is the best food for a child is also found in a *Gāhā* of *Vajjālaggam* which is realized much now-a-days. It is a kind of satire to mould the society wherein enough care is not taken of a child for the sake of women's beauty.

Some times these verses of children seem to be over-loaded by description; but we should note that the Prakrit poets have hardly any propensity to exaggerate such things, because they reveal before us the naked truth of some fathers' hearts, especially of rich persons or kings in whom these longings for children are burning the heart and soul.

Whatever may be the literary style or sentiment in the other part of the text, in the context of a child the poet's style becomes full of ease and grace, and as such it directly touches the heart and soul of a reader at once. In fine, we can conclude that though these Prakrit references to child are seldom found they never slip away from, but, remain evergreen in the screen of readers' memory.

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40. कामस्स नत्तंतिं कुणंति ते कह ण लज्जंति।

- *Sattasaī* - I -2.

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CONTRIBUTION OF BHAVNAGAR TO SANSKRIT LITERATURE

by

Arun Joshi*

Bhavnagar known for the eatable named Ganthia was founded in the year 1729 A.D. by the Gohil ruler Bhavsinghji the first who shifted his capital here from Sihor. In course of time this new capital developed rapidly under the benevolent Gohil rulers and their Diwans well-known for their sagacity and practical wisdom. The last ruler H. H. Krishnakumarsinghji is still respected for the encouragement he gave to learning.

Today Bhavnagar having its own University is a notable cultural and educational centre of Western Gujarat besides being an important port and an expanding industrial and commercial centre.

This city can boast of its association with Mahatma Gandhi who had visited this city several times and who had earlier (1888) studied here in the famous Samaldas College established in 1885 which was during those days the only College in Saurashtra. The former diwans of this city, namely, Gaurishanker and Prabhashanker Pattani always encouraged literary activities. Moreover the peaceful atmosphere of this city just like a big village was also conducive for learned writers and scholars to fulfil their hobby of literary creativity. Bhavnagar has obtained a special place in the state of Gujarat due to its cultural heritage.

In this paper it is my humble attempt to have a bird's eye-view of the contribution of this city to the Sanskrit literature.

Though Bhavnagar has not a long history, but, a small town named Vallabhipur which is very near to Bhavnagar is famous for Vallabhi Vidyapith, *Bhaṭṭikāvya*, Jain literature and many copper plates with inscriptions of the Maitrak rulers. The small towns near this city are Mahuwa, Talaja, Sihor and Ghogha, which are famous for their prosperous history. The rulers of Bhavnagar invited many learned scholars to this city and encouraged them to do literary activities. The ruler Shri Vakhatsinhji, better known as Ātābhai (1745 to 1816 A.D.) invited Jagannath Pandya from Nani boru and gave him an honourable place in his

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* Samaldas College, Bhavnagar - Pushp 50. Hill Drive, Bhavnagar.

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court. This learned person became famous as a poet and wrote (1) *Bhāgya Mahodaya* (Drama) (2) *Vṛdadh-Vaṁśa Varṇanam* (3) *Nagara- Mahodaya* (4) *Rāma-Ramaṇāṅghrisaroja Varṇanam*. This poet had a meeting with Bajirao Peshva the second and was awarded many prizes.

Maharaja Vijaysinhji (1780 to 1852) was pleased to read the drama *Indriya Saṁvāda* written by Govindji Ramji Bhatt and the poet was lucky to get yearly stipend from the ruler. The translation of this drama is done by the poet's descendant Shyamji Vishvanath.

Maharaja Jasvantsinhji being a lover of Sanskrit Language founded a pāṭhaśālā for the study of Sanskrit and it imparts even today Sanskrit education, its name, however, is Juvansinhji Sanskrit Pāṭhaśālā. In those days Pāṇinian Grammar was taught here and for that purpose Rama Krishna Shastri from Varanasi was invited; other wellknown teachers were Shyamsunder Jha, Girijashanker Shastri, Bhavani Shanker, Narottam Dwivedi and Karunashanker Prabhuji Pathak. At present, Shri Balawantrai Dwivedi heads the institution. In yonder days the students were given scholarships and residential facility also. Over and above this pāṭhaśālā, Jain Dharma Prasarak Sabha and the Jain Ātmananda Sabha also imparted Sanskrit education. Shri Jagjivandas Popatlal is remembered with respect even today by the Jain Dharma Prasarak Sabha. Late Shri Chandulal Chhotalal Bhatt, a scholar of *Bhāgavata*, also imparted education for the preparation of *Puṣṭi Saṁpradāya* examinations. Lt. Shri Narmada Shanker Shastri, Dr. Bal Krishna Dhruva and Shri Janardan Dave, a *Bhāgavata Kathākāra* also contributed in this type of activity.

The state of Bhavnagar always gave economical assistance to publish Sanskrit books, hence the translation of *Nāṭyaśāstra* of Bharat Muni by Nathuram Sunderji Shukla and the translation of *Aṣṭāṅga Hṛdaya* of Vāgbhaṭṭa by Pranshanker Premshanker Shastri were published.

Bhavnagar is proud of Veda Shalas promoting the study of the Vedas. The religious minded Diwan Lt. Gaurishanker Oza invited learned Shastris for discussion and literary minded persons came to him to present the Sanskrit stanzas prepared by them. The above mentioned diwan after retirement became a hermit in the name of Sachchidanand Saraswati and wrote a book *Swarūpānusandhāna*, based on the Vedānta philosophy. His elder brother Venilal inspired maharashtriya brahmins to prepare a manuscript of *Atharvaveda*. His son Vijayshanker published the *Āhnika* part of the Vedas with translation. The said diwan in 1885 A.D. founded Veda schools for the study of the Vedas and they are wellknown as Gaurishanker Vedashala, Sanātana Dharma Vedapravartaka Pāṭhaśālā and Vadwa Pāṭhaśālā. All these schools have done noteworthy progress. At that time brahmins wellversed in the four Vedas were residing in this city and even today Chhotalal Shastri, Durgashanker Vyas,

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Somnatha Pandya, Ratilal Joshi, Sadashanker Shukla, Balwantrai Shukla, Bhanushanker Raval, Labhshanker Raval, Krishnalal Chhotalal, Mukundrai Chhotamlal, Laxmi Shanker Bechardas, Nanabhai Pathak, Durgashanker Pathak, Vasantrai Pathak, Laxmishanker Raval, Ratilal Shukla, Anantrai Nathji Mehta have preserved the tradition.

Bhavnagar is proud of the following scholars for whom to talk and to write in Sanskrit was quite easy and natural even when Gujarati was the language of communication. Swami Satyanand Saraswati wrote *Kaivalya Navanīta*. Vijayshanker Kanji Pattani wrote *Anucintanam* a book about Philosophy in the style of Upaniṣads and his book was highly praised by Dr. S. Radhakrishnan. A shadow play *Kṛṣṇakumārābhyudaya* was written by Champaklal Narmadashanker. *Gīrwāṇa Guñjana* was written by Savailal Ishwarlal Pandya. The book contains Sanskrit Subhāṣitas. Ramkrishna Hariram Bhatt inhabitant of Tarasamia, a small village near Bhavnagar, wrote three stotras, namely *Niṣkalaṅkeśwara, Prakaṭanātha* and *Puruṣottam*. Dr. Jayantilal Bhatt wrote two one-act plays : *Mānasa Śākuntalam* and *Gītāmānasamaṅgalam*. These two plays alongwith *Karṇabhāra* of Bhāsa were on the air by All India Radio, Rajkot under the directorship of the writer Dr. Bhatt who got his Ph.D. degree by writing a thesis on "Vaśiṣṭha of the Rg. Maṇḍal VII". His student Shri Swami Harisevadas got the Ph.D. degree by writing a thesis on *Harivākya-Sudhā-Sindhu*.

Many Jain *Ācāryas* wrote about Jain Philosophy and also Sanskrit books about the Tirthaṅkaras. Some edited and translated books written by their predecessors. Three Jain institutions : Jain Dharma Prasaraksabha, Shri Atmanand Sabha and Shri Yashovijayji Granthmala have always given encouragement to the Jain Ācāryas to write and publish books in Sanskrit. The books published by Shri J.D. Prasarak sabha are *Subhāṣita-Stavanāvalī, Laghuprakriyā*, grammar of Vinaya Vijaya, the translation of *Triṣaṣṭiśalākāpuruṣa* of Hemacandrācārya. The Jain Atmanand Sabha published *Bṛhat Kalpasūtra. Karuṇa - Vajrāyudha Mahākāvya* Drama and Shri *Kaumudī Mitrānanda* Drama and Kumārapālacarita an epic. Shri Yashovijayji Granthmala published *Pramāṇanaya Tattvālaṅkāra, Hemaliṅgānuśāsana, Siddhahema-Śabdānuśāsana, Śiladūta Kāvya* etc. Acharya Shri Vijaydharmasuri wrote many books on Grammar, logic and literature. One Parsi poet Acharya Jamsedji Unwala gave us many Sanskrit *Ślokas* in the book *Gītā-Prasāda*.

The activity of translating and editing Sanskrit books became very popular in this city. Chhaganlal Pandya translated the *Kādambarī* of Bāṇabhaṭṭa during his stay at Bhavnagar. Durlabhji Ramji Jani and Madhavji Gagji translated *Unmattarāghava* Sanskrit drama. Savailal C. Vora translated *Mudrārākṣasa* of Viśākhadatta, over and above this he also prepared *Śabdacintā* a dictionary of Sanskrit and Gujarati words. Shri Pranjivana Tribhuvana Dwivedi translated *Śṛṅgāraśatakam* and *Ṛtusaṁhāra*. Acharya Kavasji Sanjana translated some *ślokas* of Bhartṛhari without changing the metre. Shastri Gaurishanker Krishnaji translated

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Nītiśaptasatī or *Prāsaṅgika Dṛṣṭāntamālā* without changing the metre. Wellknown Vedant poet Kavi Harilal Jadavrai Buch translated *Mahāśivapurāṇa, Bhāgawata* and *Gargasaṁhitā.* The famous *Kīrtankāra* and *Kathākārā* Shri Shantishanker Mehta took much trouble in preparing the translation of many stanzas of the *Bhāgawata Purāṇa* in the same metre. He also translated *Durgāsaptaśatī* and the eight cantos of *Rudri.* Kavishwar Goverdhanrai wrote Yāgnaseni *Sabhābhyudaya,* Which was translated by Mulshanker Madhavji Bhatt. Shri Nagardas Amarji Pandya translated many *Ślokas* of *Raghuvaṁśa* and *Kumārasaṁbhavam* and wrote *Rukmiṇīharaṇa,* a play in Sanskrit. Shri C.T. Dave and Ravishanker Mehta edited *Mṛchhakaṭika.* Shri C.T. Dave wrote *Rehambaśatakam* in praise of Ruvapari Goddess. Shri Vishnuprasad Amritlal Bhatt translated *Tripurā Rahasya Jñānakhaṇḍa.* Shri Nagardas C. Pathak translated many interesting portions of Sanskrit writers in the book *Kṛṣṇasubhāṣitaratnamañjūṣā.* The famous poet Lt. Prajaram Raval translated the *Raghuvaṁśa* in the same metre. Shri Mukund Parasharya translated many stanzas of the *Meghadūta* and the *Bhāgawata.* Prin. T.K. Sahani translated *Mṛchhakaṭika* in Sindhi. Prof. H.B. Bhide edited *Śwapnavāsavdattam* whereas Shri Indubhai Dave translated the *Amaruśataka.* The famous cirtic Vijayrai Vaidya wrote many articles about various topics of the Sanskrit literature. Prof. Dr. I.R. Dave gave the translation of three chapters of *Kāvyaprakāśa* with notes. Shri Vallabhji Haridatta Acharya translated *Caṇḍīpāṭha* and many other stotras. My father Shri Shantilal Z. Joshi who won a gold medal wrote three books on Sanskrit grammar and translated two Upaniṣads *Tejobindu* and *Annapūrṇa.* Another gold medalist J.M. Ashar edited many Sanskrit works with an aim to be helpful to the students of the high schools and of the colleges.

It will be interesting to note that Goverdhanram Tripathi, the writer of the great novel *Saraswaticandra* was in the service of the state of Bhavnagar for four years. His novel brought to gujarati readers many ideas from Sanskrit literature. According to Shri K.M. Munshi it has become the Purāṇa of Sanskrit revivalism. The novelist wrote many Sanskrit paragraphs like *Lakṣyālakṣyaviveka* in his novel. He also wrote *Vidhikuṇṭhitam* a story in Sanskrit and a poem *Hṛdayaruditaśatakam* in one hundred Sanskrit stanzas.

Due to the establishment of the Samaldas College the oldest institution of education in this region in 1855 A.D. Bhavnagar could attract learned professors of Sanskrit. Shri Manilal Nabhubhai Dwivedi was in the college and taught Sanskrit from 1885 to 1888 A.D. His books : the *Purāṇas, Hinduism, Rājayoga and Monism* are very famous. Even Vivekanand Swami was highly impressed by him and went to meet him at Nadiad. Manilal Dwivedi also translated the works of Bhavabhuti, his translation of *Mahāviracarita* is not, however, published. His translation of the *Gītā* is unique because he has tried to find out the basic purpose of the *Gītā.* Shri Dwivedi Studied Sanskrit Kāvya and Vedānta from

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Bhanushanker Shastri of Bhavnagar. Another wellknown professor Kamalashanker Trivedi also studied *Catuḥsūtrī* from the same Shastri. Other professors were Dr. P.M. Modi, Ratilal Jani, J.J. Pandya, K.S. Shukla etc.

The state of Bhavnagar arranged to send P.M. Modi to Germany where he wrote a thesis on *Akṣara - A forgotten chapter in the History of Indian Philosophy* and achieved the degree of Ph.D. He was also awarded a prize by the Rashtrapati of India for his book *Gītā - Eka Abhinava Dṛṣṭi*. This book was highly praised by Shri D.R. Mankad. This book brought a gold medal to Dr. Modi from the Gujarat University. In the able guidance of Dr. Modi, Shri Banushanker Nilkanth Acharya got Ph.D. degree for his thesis in astrology and Shri Balkrishana Dhruva also got the Ph.D. degree for his thesis on '*An introduction to the Śuddhādvaita school or Philosophy of the Vallabhācārya*'.

Prof. Ratilal Jani was also a great scholar of *Ṛgveda*. His books : *Sūkta Sudhā, Nirukta Paramārtha, Kāvyānulocana* and *Rīti Sunpradāya* are wellknown. Prof. J.J. Pandya was also a great scholar and his unpublished work on the *Muṇḍaka-Upaniṣad* was very useful to the students of the B.A. class.

Prof. K.S. Shukla wrote many articles on the Jain literature and edited many Sanskrit books. Dr. B.M. Dhruva mentioned above edited many books of Sanskrit literature. Prof. Janardan Dave wrote two books : *Abhyāsa* and *Viṣṇusahasranāma* with Gujarati commentary. His articles on the *Bhāgawata* are published in the *Anand Ashram* - a Gujarati Monthly. He also conducted classes in the Theosophical Society where he imparted knowledge on the Upaniṣads.

Prof. Madhumalti Trivedi the present head of the department of Sanskrit in the Samaldas College wrote a thesis on the fourth *maṇḍala* of the *Ṛgveda* and got the Ph.D. degree.

Prof. D.L. Munim, Dr. G.H. Shah, Dr. Rashmi Mehta have remained in touch of the Samaldas College and they have edited many books useful for the students of Sanskrit literature.

The retired Prof. R.D. Shukla wrote the history of Sanskrit literature and edited many books of Kalidasa, Bhasa and Aśwaghosa. His two books *Rudrāṣṭādhyāyī* and *caṇḍīsaptaśatī* have brought for him name and fame.

Another retired Prof. Arun Joshi, the writer of this paper wrote a book *Mannika* and edited *Daśarūpaka* alongwith Dr. Shantikumar Pandya and his daughter.

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Prof. Niranjan Pathak of the Samaldas College edited many books and got the Ph.D. degree under the successful guidance of Dr. J.A. Bhatt for his thesis on Bhāsa.

Many scholars of Sanskrit literature are the past students of the Samaldas College. Shri Jayanand Dave and the poet Harshdev Madhav are considered today with respect and honour. Another past student Shri Divyaksha Pandya wrote a book on Sanskrit grammar which became very useful for the college students.

The Gita society established by some interested scholars is doing good work in spreading the knowledge of the *Gītā*. The names of Manohar Swami Ratilal G. Bhatt, Labhshanker P. Mehta, Bhanushanker Trivedi should be mentioned in this context.

To make the study of Sanskrit easy, some books were prepared by Kaushikrai V. Mehta, the educational officer of the state. The famous educationist Nanabhai Bhatt, Ganesh Sadashiva Talwalkar also helped to achieve the goal. The Lt. professor Narmadashankar Shastri was also a devoted scholar and wrote many books.

The Sanskrit professors of today Haresh Joshi, Sharda Dave, Ranjan Andharia, Kripa and Murari Bhatt, Jayshri Dave, Ambalal Nayak, Mitaben are taking good interest in imparting the knowlege of Sanskrit. The Nagar Gimkhana, Dakshinamurti, N.C. Gandhi College are also helping to fulfil the goal to preserve the old tradition. The effort to preserve the old tradition of this city is praiseworthy.

(I am thankful to Dr. Sanat Mehta, Harit Joshi and D.N. Bhatt for providing the useful data.)

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50 YEARS OF VEDIC RESEARCH - RETROSPECT & PROSPECT

S.K. Lal*

In this Golden Jubilee year of our Independence, I think it worth while to take a stock of the works done in the field of Vedic studies during the last fifty years. This is also roughly the period when four volumes of Professor R.N. Dandekar's Vedic Bibliography (volumes II - V) have appeared. The four volumes together consists of 4155 demi - size pages (excluding two Indexes Authors and words) comprising 33,278 entries of books, monographs, and articles on Vedic topics. One may gauge the enormous work done during the past fifty years in Vedic field.

My paper is divided into two parts : Retrospect and Prospect. For the retrospect part, I fully rely on the four volumes of the Vedic Bibliography.

It is pertinent to note that Sanskrit studies in the west started with the serious studies of Vedic language and literature. Nearly 200 years ago, Henry Thomas Colebrooke wrote a lengthy article in 1805, "On the Veda or Sacred Writings of the Hindus" (published in the *Asiatic Researches*, Vol.8, pp. 369-476), and thereby became the first Vedist.

Looking at the large number of authors, Indians and foreigners, of over 33,000 books/monographs/articles just mentioned, it is very satisfying to note that Vedic studies have been and continue to be carried out throughout the world on a large scale. To support this, I would like to furnish some data regarding the scholars who have made valuable contributions to Vedic studies.

It may be mentioned at the outset that the terms like westerners or western scholars are no longer relevant today, for, we have Sanskrit scholars in Japan, China, Russia, etc. Therefore I shall be using the terms foreigners and Indians.

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Total Number of Authors from 1947 to 1997

Period	Foreigners	Indians	Total
1947 - 1960	844	1083	1927
1961 - 1972	1271	2193	3464
1972 - 1983	1633	3100	4733
1983 - 1996	1304	2861	4165
Total	**5052**	**9237**	**14289**

It may be noted that the decade 1972-1983 was the most fertile period for Vedic studies. Understandably, the contributions of Indian scholars was almost twice of that by the foreigners during the past 50 years.

Scholars have studied the Vedic literature from different points of view and different angles; thus a rich variety of textual, topical, linguistic, and mythological studies of the Vedas has been presented. The Vedic Bibliography has 87 sections (excluding Indus - Valley Civilization) covering different aspects of Vedic studies. The 87 sections have been abridged under 19 groups.

Groups		Sections
1.	*Ṛgveda*	4
2.	*Atharava-veda*	3
3.	*Sāma-veda*	2
4.	*Yajur-veda*	2
5.	Brāhmaṇas	7
6.	Upaniṣads	3
7.	Vedāṅgas	7
8.	Vedic literature as a whole	5
9.	Lexical works	1
10.	Literary study	3
11.	Linguistic study	8
12.	Religion and mythology	10
13.	Philosophy	8
14.	Sociological studies	9
15.	Arts and sciences	5
16.	Study of words	1
17.	Study of concepts	1
18.	History and culture	4
19.	Miscellaneous	3

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I now furnish section-wise data of works of scholars. For the sake of convenience, some of the sections have been merged together.

Sections		Books/monographs/articles
1.	Studies on the *Ṛgveda*	1430
2.	Studies on the *Atharva-veda*	472
3.	Studies on the *Sāma-veda*	159
4.	Studies on the *Yajur-veda*	362
5.	Studies on the Brāhmaṇas	374
6.	Studies on the Āraṇyakas	68
7.	Studies on the Upaniṣads	1761
8.	Studies on the Vedāṅgas	1968 (1088 on Pāṇini)
9.	Anthologies, collection of essays, exegesies, commentaries, etc.	680
10.	General study on the Vedas	929
11.	Poetry, style, figures of speech	196
12.	Metre, accent, music	330
13.	Linguistic studies	957
14.	Vedic grammar and grammatical studies	579
15.	Studies on Indo-European Languages	1142
16.	Religion and mythology	2050
17.	Studies on Vedic divinities	1480
18.	Legend and myths	508
19.	Rituals, rites, cults, and festivals	1242
20.	Philosophy, cosmology, metaphysics, ethics, etc.	2239
21.	Arts and sciences	1119
22.	Study of words	2074
23.	Study of concepts	1190
24.	Study on Indo - European and Indo-Aryan	946
25.	History and culture	2175
26.	Geography	208
27.	Bibliography, catalogue, etc.	346

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A few observations may be made on the basic of the above data. Among the Vedic texts, the Upaniṣads have been studied the most (1761 entries). Out of the four Saṁhitās, the *Ṛgveda* stands on the top (1430), *Atharva-veda* 2nd, *Yajurveda* 3rd, and *Sāmaveda* 4th. The Āraṇyakas have been studied the least (68 entries only). Among the Vedāṅga texts, the top position goes to Pāṇinian grammar (1088 out of a total of 1968).

In the field of textual and general studies on the Vedas, philosophy, cosmology, and metaphysics have received the highest attention with 2239 contributions. The second is history and culture (2175 entries). Study of words ranks third (2074), religion and mythology fourth (2050), studies on the Vedic divinities fifth (1480), rites and rituals, cults and festivals sixth (1242), study of concepts seventh (1190), study of Indo-European languages eighth (1142), arts and sciences as found in the Vedic literature ninth (1119), and studies on Vedic language tenth (957).

The scholars who have made the most valuable contributions, both quantitatively and qualitatively, to the Vedic studies are as follows :

Foreigners	Books/articles/monographs
Jan Gonda	346
Louis Renou	205
Manfred Mayrhofer	139
Toporov V.N.	114
Paul Thime	112
W. Wüst	104
G. Dumèzil	100
F.B.J. Kuiper	100
V. Pisani	100
J.F. Staal	93
Karl Haffmann	83
George Cardona	88
T. Burrow	74
J. Filliozat	74
W. Ruben	74
T.Y. Elizarenkova	75
Klaus Mylius	73

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J.C. Heestermann	58
H.W. Bailey	53
A.K. Coomaraswamy	51
Asko Parpola	51
Harman Lommel	49
Malamoud Ch.	47
Michael Witzel	47
R. Morten Smith	46
N. Tsuji	44
Wilhelm Rau	42
H.W. Bodewitz	42
Bongrad - Levin G.M.	41
V.V. Ivanov	41
Albrecht Wejler	41
Nakamura Hajime	38
Hara Minora	37
W. Norman Brown	36
Johannes Brunkhorst	34
M. Eliade	32
Arthar A. Macdonell	31
M. Biardeau	31
Dumont Louis	31
Hans - Peter Schmidt	31
F. Max Müller	30
Heinrich Zimmer	28
Emeneau M.B.	25
Paul Kiparsky	23
W. Kirfel	23
W. Caland	22
A.L. Basham	21
Stella Kramrisch	20
A. Debrunner	16

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Dumont P.E.	14
H. Lüders	14
A.B. Keith	14
Maurice Bloomfield	13
M. Winternitz	7

Indian scholars

Sadashiv A. Dange	162
R.N. Dandekar	146
Yudhisthir Mimamsaka	139
V.S. Agrawala	122
C.G. Kashikar	121
S.D. Satavalekar	111
M.A. Mehendale	99
G.U. Thite	89
G.C. Devasthali	75
V. Raghavan	72
P.S. Shastri	72
B.R. Sharma	72
Vishva Bandhu	70
Madhav Deshpande	65
Bhagavad Datta	58
G.B. Palsule	51
V.V. Bhide	50
Suniti Kumar Chatterjee	44
T.N.P. Mahadevan	44
B. B. Chaube	44
B.R Modak	44
Avinash Chandra Bose	42
V.M. Apte	38
N.G. Chapekar	38
Sri Aurobindo	37
V.G. Rahurkar	37

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S.D. Joshi	36
S. Radhakrishnan	34
P.T. Raju	34
Suryakanta	33
H. Heras	32
Madhusudan Ojha	31
H.D. Velankar	30
N.J. Shende	29
E.R. Sreekrishna Sharma	25
S.K. Lal	25
V.W. Karambelkar	20
Lokesh Chandra	16
K.R. Potdar	12
Anirvan	10

It may be mentioned that the above list is prepared in a numerically descending order. It is not easy, nor desirable, to evaluate a scholar without being subjective, and the evaluation certainly does not depend on the number of books or articles one has written. However, for general information, a few remarks of general nature may be made.

Undoubtedly, quantitatively as well as qualitatively, Prof. Gonda was the greatest Vedist. His singular and multifarious contribution to the Vedic studies, viz., textual, text - critical, exegetical, philosophical, philological, mythological and so on and so forth is incomparable. Renou's Vedic and Pāṇinian studies are indispensable for a Vedic student. It may be recalled that he was the one among those who formulated the Sanskrit dictionary on historical principles being prepared in Pune. Mayrhofer's grammatical and exegetical studies are the tools most reliable and helpful for Vedic studies. Which Vedic student can afford to overlook Prof. Thieme's Pāṇini and the Veda ? In the field of Vedic rituals and sacrifices, Staal, Heestermann and Bodewitz have contributed immensely. Staal's *Agni : The Vedic Ritual of the Fire Altar* in two volumes comprising over 1500 pages is a massive contribution to Vedic sacrificial lore. Coomaraswamy, though a scholar of the Arts, has not contributed insignificantly to the Vedic studies. Lüder's work on Varuṇa (two volumes) is an authority in itself. And are we not infinitely indebted to the 'scholar extra-ordinary' Professor Max Müller ?

Among the Indian scholars, Prof. R.N. Dandekar's contribution is unparallel. The

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sheer enormity and single-handed devotion of the Professor to his life long project of Vedic Bibliography puts one in awe. His five volumes, covering a period of nearly seventy years since 1931, consist of nearly 5000 demi-size pages. Besides this, he has contributed significantly to Vedism, Hinduism, and related subjects. His views on Vedic divinites such as Indra, Varuṇa, Pūṣan, and the Original Home of the Aryans are some of the master pieces of Vedic research. Prof. Dange has studied Veda primarily from symbolical and comparative mythological points of view. Among the traditional Vedic scholars, Pandit Satavalekar, Pandit Madhusudan Ojha, and Pandit Yudhisthir Mimamsaka occupy high positions. Among many others, two works of V.S. Agrawala, *India as Known to Pāṇini*, and the *Sahasrākṣarā Vāk* are important contributions. Translation into English of *Some Hymns* by S.S. Bhawe and *Agni and Indra Hymns* by Velankar are regarded as authoritative. Velankar's translation of the II, III, and the VII Maṇḍalas of the *Ṛgveda* is also a major contribution. N.G. Chapekar and V.G. Rahurkar have studied Vedic seers. In the field of *Atharva*-vedic studies, the names of V.W. Karambelkar and N.J. Shende stand prominent. Undoubtedly Prof. C.G. Kashikar is the greatest authority on Vedic sacrifices and rituals. He has contributed greatly to the Śrauta studies. His critical edition and English translation of the *Bhāradvāja-Śrauta-Sūtra*, critical edition of *Vārāha-Śrauta-Sūtra* and the gigantic work in many volumes of the Śrauta - Koṣa are just a few to mention. Lokesh Chandra has put Vedic scholars in deep debt by his complete text of the *Jaiminīya Brāhmaṇa*, and the text, translation and study of the *Śāṅkhāyana-Śrauta-Sūtra* (text with Caland and Raghuvira). K.R. Potdar's study of the *Āpri hymns* of the *Ṛgveda* and the *Atharvaveda*, and the *Sacrifice in the Ṛgveda* are the major contributions. P.S. Shastri has published a number of papers towards the study of *Ṛgvedic* poetry and figures of speech therein. Prof. B.R. Sharma has critically edited almost all the Brāhmaṇas and allied texts of the *Sāmaveda*. Last, but not the least; who can proceed a step further in the long journey of Vedic researches without the Indexes of Acharya Vishva Bandhu ? He has also edited the *Atharvaveda* with Sayaṇa's commentary.

It would be clear from the above that much work has been done in the field of Vedic studies. But there is still much to be done. This forms the second part of our paper, viz., Prospects.

Happily, the study of the Veda is one field where scholars have engaged themselves most and have produced a great number of works. I may, however, make some general observations and some suggestions in this regard.

As pointed out earlier, among the Vedic texts, the Āraṇyakas have received less attention from the scholars. The importance of these texts in the development of esoteric, metaphysical, and philosophical speculations cannot be exaggerated. Further, the poetical study of the *Ṛgveda* has also not received sufficient attention.

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Many of the Vedic texts still remain untranslated. To give a few examples : the *Kāṭhaka Saṁhitā*, the *Maitrāyaṇī Saṁhitā*, and the *Kapiṣṭhala-Kaṭha-Saṁhitās* have been published, but not translated. The present writer has taken up the translation of the *Maitrāyṇī Saṁhitā*. *Taittirīya Brāhmaṇa* has been partly translated by Dumont, but the *Sāmaveda Brāhmaṇas*, and most importantly, the *Jaiminīya Brāhmaṇa*, remain. Prof. Bodewitz, I am informed, is working on the translation of the JB.

Most of the European scholars know two or more languages besides English. Not so in India. We are deprived of the works of the great savants like Renou, Thieme, Oldenberg, Ludwig, Grassmann, and Geldner, to mention a few. It will be beneficial to a large number of teachers, students, and researchers if the works of these scholars are translated into English.

There have been great Sanskrit scholars who studied the Vedas in traditional way and worte in Sanskrit or Hindi. Pandit Satavalekar has translated all the four Saṁhitās, Major Brāhamaṇas, Upaniṣads into Hindi. Besides, he has written a large number of books and articles in Hindi. It is deplorable that Panditji is not studied by a majority of scholars even in India, what to talk of outside India, both because of Hindi. I am sure, if Panditji's works are translated into English, or French, or German, he will move up as the greatest Vedic scholar.

There is a good news that Deepak Bhattacharya has finalised the press copy of the entire *Paippalāda Saṁhitā* (Orissa version), and the Asiatic Society, Calcutta, is publishing it. When published, it would be interesting to make a comparative study of the *Atharvaveda* (Śaunaka) and *Paippalāda* in both the Kashmirian and Orissan versions.

There are certain words in the *Ṛgveda* and elsewhere in other Vedic texts which are found exclusively in these texts, not found at all any where else in the post- Vedic classical literature. It will be worth while if such words are collected, studied and an exclusive dictionary of such words is prepared. This brings us to another types of words, namely, *hapax-legomena*. We all know Agastya which occurs in many places in many Vedic texts. But we also come across Agasti (meaning the same Agastya) only once in AV 4.29.3. We all know Mitrāvaruṇā, Indrāvaruṇā, Agniṣomau, etc. in the Saṁhitās, but there is Bhavarudrau only once in the AV 12.4.14. Later, Bhava, Śarva, Rudra have become synonyms. Hence *hapax-legomena* words should also be collected and studied on the basis of cognate Indo-European words.

The *Amara-koṣa* provides synonyms of Sanskrit words. It is in old style and needs additions and improvements on modern scientific methodology. It will be worth and very useful if some scholars come together and work for a Sanskrit thesaurus, on the pattern of

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some thing like Roget's Thesaurus for English language. If prepared, it will help immensely, in the advancement of Sanskrit literature in creative writing, as also speaking.

Vedic study is, indeed, infinite. A lot has been done, a lot more remains to be done. We are reminded here of Ṛṣi Bhārdvāja. He had obtained three life-times of 100 years each from Indra to study the Vedas. But all that he could learn in 300 years was just an atom from the three mountains, that is, the Vedas. Indra asked, "what would you do, If I were to give you another life time ? The sage answered, "I shall study the Veda", (TB 3.10.9.11).

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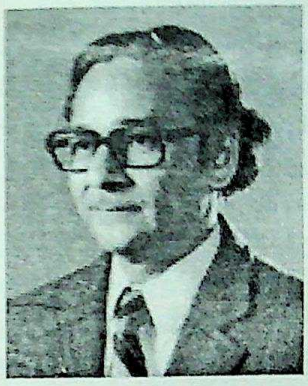

SADASHIV A. DANGE

Professor Sadashiv Ambadas Dange passed away on 25th October, 1999 at the age of 78 at his residence in Mumbai.

Prof. Dange took his entire higher education at Nagpur University. He obtained Post-graduate degrees in Sanskrit (1952) as well as in Hindi (1957) (he was also "Sahityaratna" of Hindi Sahitya Sammelan, Prayag) and then achieved the degrees of Ph.D. and D.Litt. also from the Nagpur University. He began his career from G.S. College, Khamgaon (Maharashtra) as a teacher of Sanskrit and Hindi. In 1962, he joined the P.G. Deptt. of Sanskrit in Nagpur University and then came over to the University of Bombay as a Reader in Sanskrit in 1969. He then went on to become the R.G. Bhandarkar Professor of Sanskrit and Head of the Deptt. of Sanskrit from which position he retired in 1982 due to superannuation.

The fields of his special interest were Vedic, Epic and Comparative Mythology with Dharmashastra and Grammar. For his doctoral study, he studied three epic-puranic tales - those of Garuḍa, of Kaca and of Ocean-Churning - in their evolutionary aspect as myths of immortality and this decided a major thrust of his life-long studies. The study, revised and published as *"Legends in the Mahābhārata"* (1969), was to be followed by similar other works like *"Pastoral Symbolism from the Ṛgveda"* (1970), *"Vedic Concept of Field and the Divine Fructification"* (1971), *"Sexual Symbolism from the Vedic Ritual"* (1979) etc.. Myths and rituals are always interrelated and Prof. Dange's interests were naturally widened into Culture, Purāṇas, Dharmaśāstra, and Social rites and Practices. Therefore, his works also include titles like *"Cultural Sources from the Veda"* (1977), *"Vedic Myths in Social Perspectives"* (1982), *"Puranic Myth and Culture"* (1987), *"Towards Understanding Hindu Myths"* (1996), *"Images from Vedic Hymns and Rituals"* (2000) etc.. His works running into volumes like *"Encyclopaedia of Puranic Beliefs and Practices"* (Five Volumes) or *"Divine Hymns and Ancient Thought"* (Two Volumes) or his sequels to the Mahābhārata Myths (Vols. II & III) reveal a rare and comprehensive command over a vast amount of facts and details.

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The responsibilities of editing Indian Section in *"Journal of Ultimate Reality and Meaning"* (Ontario, Canada, 1970-1980), or being a consulting member of the Editorial Board of *"Encyclopaedia of Human Ideas on Ultimate Reality and Meaning"* or presiding over the Vedic Section of AIOC (1980 & 1985) etc. were only taken in the stride alongwith his usual research activities. He also guided 12 Ph.D. students and propagated Certificate and Diploma courses in Sanskrit at the University level.

It is only natural that such a person should be invited to present his views and theories in reputed lecture-series and that he as well as his works be honoured with various awards and prizes. Prof. Dange was invited for reputed lecture-series like Bhau Vishnu Ashtekar Lecture Series (Vedic) (Poona-1968), Murgudkar Shastri Lecture Series (Poona 1969), Vishvabandhu Memorial Lectures (Hoshiarpur, 1981), Central Institute of Languages-Semiotics & Structural Studies-Lecture Series (Mysore 1984-85), NCPA Lecture Series (Bombay 1988) and many others. He was awarded Silver Medal of Bombay Asiatic Society (1980) and Vishishta Puraskar of U.P. Sanskrit Academy (1987), and was honoured for his significant contribution to Sanskrit studies by the State Government of Maharashtra (1990) as well as by the President of India with Certificate of Merit (1993). That his book *"Hindu Dharma Āṇi Tattvajñāna"* (1973) (3 prizes), *"Āsvattha'ci Pāne"* (1975) or *"Purākathāñcā Artha-Vāda Āṇi Vivecana"* (1994) should receive State Government Prizes was only to be expected.

Prof. Dange was world-renowned as a Sanskritist scholar with his special interests and contributions in Vedic and Puranic Studies. His approach to these classes of literature was folkloristic. His attempts to divine ancient fertility and pastoral symbolism in Vedic and Epic literature and ancient rituals have been specially appreciated by scholars the world over. In his death the Indological scholarly world has lost an Indological Scholar -Teacher of uncommon insightfulness. His incomplete writings are now being edited for publication by his wife Prof. Dr. Smt. Sindhu S. Dange, a worthy companion of a noble teacher, and a scholar -researcher in Indology in her own right, who had occupied the same chair of professorship after the retirement of Prof. Dange. She also has retired now. Prof. Dange is also survived by three daughters, all Ph.D.s and in the professions of teaching and research in Mumbai and U.S.A.

Prof. Dange lived a fruitful life. He made the indological scholarly world richer with his valuable contributions. He has now made it poorer by his death. Our homages to the departed soul. May his soul rest in peace.

R. T. Vyas
R. I. Nanavati

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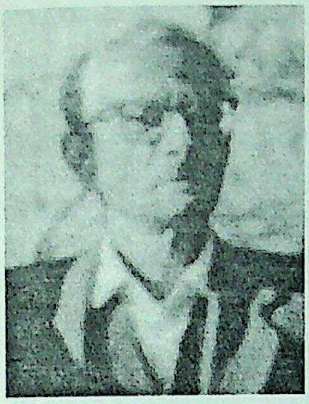

D. D. MAHULKAR

Prof. Mahulkar's demise on 28th April 2000 brings the end of an era - an era where scholarship was never compartmentalized. Prof. Mahulkar's scholarship bloomed multifariously - from English to Mathematics to Philosophy to Sanskrit to Linguistics. His world of knowledge amazingly and thoroughly encompassed all these areas; in this world all the areas merged forming an endless continuum of knowledge.

He joined the Department of English at M.S. University, Baroda in 1946, and remained with the Department for 18 long years. The study of English from historical perspective was almost his prerogative and was never questioned. This scholarship was recognized by Bombay University and he was invited to deliver the prestigious 'Wilson Philological lectures.' He went to Edinborough for studying Linguistics. In 1964 he started the Department of Linguistics in M.S. University. He headed the department for another 18 years and set an exemplary syllabus which imparted highly structured education of Linguistics in the country.

He was invited by Deccan College, Pune, to deliver the 'Radhabai Katre lectures'. After retirement he was a UGC fellow from 1981 to 1984 and a fellow at Indian Institute of Advanced Studies at Shimla from 1989 to 1992. During all those years (till he died) he published books on subjects like Modern Logic, Algebraic Foundations of Linguistics, Prātiśākhya Traditions, Pre-Pāṇinian grammatical studies, Methodology of Socio-Historical Studies etc.. His books on our ancient knowledge show how he directed the traditional Sanskritists and modern linguists to revisit the treasure from our antiquity. He was an unusual Indologist and Oriental linguist who looked at our ancient knowledge from a distance - from the other side of the fence. He has left the new trends synthesized with the old traditions for the students of Indology and Linguistics to tread upon.

In his death we mourn a great scholar and a visionary.

Bharti Modi

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DR. KESHAV PANDURANG JOG

Dr. Keshav Pandurang Jog, a reputed Indologist and Professor of Sanskrit, passed away on 24th January 2000 leaving a vacuum in Indogogical studies as well as in the lives of those dear and near to him. Born in Pune on 26th March 1925, he was educated in Bombay, got his B.A. in 1948 and M.A. in 1950 from Elphinston College with Sanskrit and Ardhamagadhi as his subjects. He secured first class in both these examinations and was a favourite student of Late Prof. R.P. Kangle internationally known for his studies in Kauṭilya. In 1965, he got his Ph.D. on his study of "The Aśvinā in the Vedas" under the able guidance of late Prof. H.D. Velankar, a name that can conjure with in Vedic Studies. His thesis was acclaimed by foreign scholars like Paul Thieme. He had already endeared himself to discerning students of Sanskrit in different colleges in Bombay. His live interest in Sanskrit research received the necessary impetus in the C.A.S.S. in Pune culminating in his Professorship of Post-Graduate studies in the Deccan College (June 1980 to July 1985). The project of this Research Institute of preparing a Dictionary found in him an able associate resulting in his being the Chief Editor of the Dictionary (1984-85). No wonder that he was appointed as National Professor of Sanskrit for the year 1984-85 getting an opportunity of disseminating his expert knowledge in different universities. In 1990 he was called upon to work as the Hon. Director of Mm. P. V. Kane Institute of the reputed Asiatic Society of Bombay and later continued to direct the cultural activities of the Bharatiya Vidya Bhavan, Bombay. It is indeed creditable that during his career, he guided eleven students who got their Ph.D. and continue to hold him in high esteem. This is indicated by the felicitation volume entitled *'Wisdom in India'* offered to him in the year 1999 wherein the list of his writings and articles runs into ten printed pages.

It will be opportune to mention his edited works such as *Alaṅkāra-mañjarī* of Trimallabhatta, *Vimalodayamālā* of Jayantasvāmī and Sundara Kavi's *Anaṅgamaṅgala.* He also edited the *"Notes of the Brahmasūtras"* by Late B.G. Tilak for the famous Kesari Prakashan. He translated the *Meghadūtam* for Sanskrit Seva Samiti of Ahmedabad. Nevertheless Vedic Studies was his 'veritable forte' as is evident from *'Madhu Brāhmaṇa', Aśvamedha Brāhmaṇa, 'Ūdgītha Brāmaṇa', 'Puruṣavidha Brāhmaṇa' 'Saptānna Brāhmaṇa', 'Śiśu and Mūrtāmūrta Brāhmaṇa', 'Ajātaśatru Brāhmaṇa'.* He got good assistance from his devoted Japanese student Dr. Shon Heno in editing Sureśvara's *Vartika* on *Khīlakāṇḍa* (published by Motilal Banarasidass) and completed the work of editing with other scholars Yājñavalkya's colloquium like *Ārtabhāga* from the famous Upaniṣad.

It is true that his originality of thinking brought him in conflict with celebrities in the field, nevertheless he preferred to remain true to his conscience. Above all he remained a true friend taking delight in heart-to-heart talk unmindful of his achievements. One feels that he had no business to die so soon and leave his admirers in the lurch. Our heartfelt sympathies to Mrs. Jog and their children.

M. D. Paradkar

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SHRIDHAR BHASKAR WARNEKAR

Death has most inexorably snatched away a veteran scholar and poet and one of the greatest savants of twentieth century Sanskrit literature. The sudden and unexpected demise of Dr. SHRIDHAR BHASKAR WARNEKAR becomes much more lamentable, considering that he had been working for the past two decades like a young man after his retirement (as Professor in Sanskrit Department at Nagpur University) and had been an everlasting source of inspiration for the students and scholars of Sanskrit.

The affectionate and sublime image of this octogenarian travelling through nooks and corners of this country for the cause of Sanskrit will never be wiped out from my mind.

SHRIDHAR BHASKAR WARNEKAR was born on 31st August, 1919. He studied at Nagpur Sanskrit College. Hanumanta Shastri Lele, his teacher taught him Vyākaraṇa and Vedānta. Even though his teacher was a bit indifferent towards belles-lettres Warnekar was enamoured by the beauty of Kālidāsa's poetry and his love for music enabled him to appreciate the rhythm of Sanskrit Kāvyas in a better way. At the age of fourteen, he also learned painting. Financial constraints forced him to serve as a teacher in a school for blinds at Nagpur from 1936 to 1938 and amidst very unsuitable conditions he passed his Intermediate in 1938. He was particularly influenced by writings of Samarth Ramdas, and composed a verse in *Mālinī* metre on the great guru in Sanskrit in his boyhood. The Povāḍe songs sung by Śāhiras (folk poets) made a tremendous impact on his mind. He crammed all the Povāḍe songs of Khadilkar. He was initiated into RSS from 1927, and remained faithful to the Sangh till he breathed his last. His involvement with Sangh activities led him to the extent of composing a *Saṅghagītā* in Sanskrit for the guidance of Volunteers (*Svayaṃsevakas*). Founder editor of *Rāṣṭraśakti* a Marathi weekly, Warnekar was a social reformer and educationist of his own class. He was associated with *Saṃskṛta Bhavitavyam* for long. He was Chairman of Bhonsle Vedashastra Mahavidyalaya, Chairman of Nagpur Yogabhyasa Mandal and was associated with various academic and social Institutions of National level.

He earned the degree of D.litt. from Nagpur University for his thesis *"Arvācīna Saṃskṛta Sāhitya"* in Marathi. Till now, this thesis is referred to as a standard work on Modern Sanskrit writings by researchers and students. For past five decades he had become a synonym for contemporary creative writing in Sanskrit, and had worked with a singular zeal for the cause of modern Sanskrit literature. But he was also aware of the shortcomings of modern Sanskrit writings. In 1972, I presented a paper on contemporary Sanskrit writings with reference to problem of modernity in the International Sanskrit Conference at Delhi. Warnekar was sitting besides me. I expected that he would criticise me vehemently for being a bit too harsh in my approach. But he told me in a whispering voice - "I agree with you, your approach is quite alright."

His Sanskrit writings include *Mandormimālā* (collection of poems), *Mahābhāratakathāḥ, Bhārataratna-śatakam, Svātantryavīraśatakam, Kālidāsarahasyam*

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(Śatakakāvya), Rāmakṛṣṇaparamahaṃsīyam (Śatakakāvya), Vātsalyarasāyanam (Śatakakāvya), Śivarājyodayam (Mahākāvya,) Vivekānandavijayam (*Mahānāṭaka*) and *Śivarājyābhiṣēkam* (*Nāṭaka*). Amongst his latest publications, *Kathāvallarī* (1993) - a collection of short stories in simple Sanskrit prose, reflects his awareness of the new trends and genres in modern literature. Rāmasaṅgītikā is a novel experiment, reflecting his love for music and the format of *Gītagovinda* combined with his ideology. Till today, *Śivarājyodayam*, his *magnum opus*, remains a monumental epic of unsurpassed beauty and sublimity in the arena of twentieth century creative writings in Sanskrit. Spread over 68 cantos comprising 3852 verses, it presents the aspirations, the milieu, culture and history of this nation through the life of Shivaji. Warnekar has rendered *Dhammpada* in Marathi in *Abhaṅga* style. *Javāharataraṅgiṇī* in 100 *Ślokas*, was composed by him at the instance of Shri Mangalmurthy, the Vice-Chancellor of Nagpur University, even though he did not have faith in Nehru's idealogy. Bāpujī Ane, his mentor, expressed his satisfaction over the composition and even Nehru replied expressing his happiness on the poem sent to him with an English translation. He was inspired to compose *Śivarājyodayam* by Bal Shastri Hardas and V.V. Mirashi.

However, the future generations will better cherish his memory as the author of two small works in Sanskrit - *Śramagītā* and *Grāmagīta*. They reflect his idealogy, quite akin to the Gandhian thought and free from the narrow outlook of the Sangh, his perspective and vision of rural India and his faith in the glory of *Śrama* or labour.

He made valuable contribution to Indological studies by about 300 essays and research papers. His *Sanskrit-Vāṅmayakōśa* in four volumes is work of his life-long *Sādhanā* and singular devotion. It is a unique encyclopaedia covering four or five millennia of the enormous growth of our literary heritage. We are left wonder-struck at this remarkable achievement accomplished single-handed. He took up the task of compiling the volumnious work in 1982 and completed it in 1988, with detailed notes, informations on all the authors from Vedic age to twentieth century in Sanskrit in the first volume. The second volume covered all the known Sanskrit texts and the third and fourth ones covered technical terms and theories. There is no doubt that it is one of the most remarkable achievements of this century.

He was a man never to be forgotten. I hardly had any direct contact with him. Yet, he was perhaps constantly observing me (and many other young writers like me) from distance. And I used to get feelers that he liked me.

I am unable to identify appropriate terms to portray him. How to describe him ? He had become an institution by the virtue of versatile nature of his multifarious activities. He was a *Sahṛdaya*, a very polite and soft spoken man and also a giant of a scholar, a man of iron will, determination and strong mind. He was a traditional Pandit of Vedānta and Yoga and also a modern researcher. He presented a unique blend of *Kārayitrī* and *Bhāvayitrī Pratibhā*. It is with pain that we now have to use past tense while talking about him.

Radhavallabh Tripathi

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REVIEWS

Kurt TITZE, Jainism. A Pictorial Guide to the Religion of Non-Violence. **Delhi : Motilal Banarsidass Publishers, 1998. XII, 267 Pp., 313 plates, 51 in colour, 39 Maps and plans, Appendix, Bibliography, Glossary, List of Usefull Addresses. Rs. 2500/-. ISBN 81-208-1534-3.**

The book under review here is the outcome of several expanded study trips to often unknown and difficult to find sanctuaries of the Jain religion, the older and less well-known parallel weltanschauung of Buddhism by a freelance journalist in the course of thirty years. Kurt Titze "sees himself as an intermediator between scholars (...) and the general user of public libraries (...) aiming at making Jainism better known in the West" (backflap).

These religions both originated in eastern India, then moved westward and subsequently to the south. It is from there, Karṇātaka, Titze's descriptions start, historically backward, to continue with Tamilnāḍu, Mahārāṣtra, Central India, Delhi, Rājasthān, Gujarāt and finally Bihār. He thus wants to show his readers the social advancement of Jains in the South who have been and still largely are peasants as against their correligionists in northern India. In between are short contributions by V.A. Sangave ("Meaning of Jainism" and "Jain Culture", J.P. Jain ("The Genesis and Spirit of Jain Art"), K. Bruhn ("The Jaina Art of Gwalior and Deogarh") and N.Q. King ("Jaina Dawn in the West"), as well as discourses by Titze himself on Charitable and Social Tradition; Symbols, Mantras and Parables; Music and Dance in Jainism; and The First Jaina Temple in Europe (in Leicester, U.K.).

As can be expected in view of the above aim, the author makes an effort not only to be a pictorial guide to the religion of non-violence, but also to inform those unacquainted with it about its main tenets, rites and traditions. Thus there is a useful table of the symbols, often animals, which identify the images of the otherwise similar Jinas below their figures (p. 5); a section on the Digambara institution of the Bhaṭṭārakas who lead a celibate life ranking between monks and laity (p. 40); an explanation of footprint worship; of dreams of the mothers of future Tirthakaras; of temple ritual; an eye hospital sponsored by Jains (p. 214f.), etc. A rare picture may be that of the uncovered sitting corpse of the monk Samantabhadra on its way to the cremation ground (p. 226) as one would not expect the Jains to burn their dead, particulary not their renouncers, because a dead body still contains, or produces, many living beings, as the prince Paesī remarks to the royal renouncer Kesī in

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the 2nd Upanga, Sūtra 24 (or 67 in the edition Bombay, 1925) of the Siddhânta. Though on the one hand already the Jinas were cremated, at Viyāhapannati 2, 1, sū 90 (fol. 118a), on the other, Mahāvīra disapproved of suicide (*bāla-maraṇa*) by burning oneself (*jalaṇa-ppavesa*) presumably just because of the killing of living beings.

Several places with interesting monuments like Varanga, Papora, Āhāḍ, Kuṇḍalpur and Mirpur do not feature in standard works on Indian Art like Michell's *Monument of India* or *Sivaramamurti's Panorama of Jain Art*. Where the latter on p. 49 and Titze on p. 62 have a picture of the same monument, these can very well be compared.

The reviewer found many errors in Indian words which could easily have been avoided, but will not annoy most readers of Titze's book, anyway. *Vihāra* (p. 202) does not mean 'temple'. In the Glossary the word *tonk* or *tu(n)k* 'enclosure containing Jain shrines' (Michell) is missing (though explained on p. 208).

It is hoped that the volume discussed here gets also in the hands of travel agents who could offer a tour to some of the monuments other than Mt. Ābū and Śatruñjaya.

Don Bosco - Str. 2,
D-96047, Barnberg. **W. Boll'ee**

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'DHARME SARVAṂ PRATIṢṬHITAM"
"DHARMA FOR STABILITY OF ALL"
by Jagannath Shridhar Padeshastri, Compiled and Edited by Shri P.H. Joshi and Prof. Dr. M.L. Wadekar, Publishers-Bharatiya Kala Prakashan, Delhi, India, March, 2000 A.D., Pages 32 plus 187, Price Rs. 350/-.

The Late Vedaśāstrasampanna Paṇḍita J.S. Pade (29/4/1912 to 9/12/1982) whose photograph appears at the beginning of the book was a versatile and profound indological scholar of great international repute. He was Research Officer in the famous Oriental Institute of the M.S. University of Baroda. The present Sanskrit title of the book *"Dharme Sarvaṁ Pratiṣṭhitam"* represents the original treatise of the author, which was serially published in twentynine different articles in the reputed monthly Sanskrit magazine *"Suryodaya"* of Varanasi. These articles of Shastriji were warmly received and highly appreciated as they incorporated not only the cream of all the Vedic and Shastric lores, but also reflected the attitude of cohesion or *samanvaya*, as the editors have rightly pointed out. They have done well in bringing the scattered articles together in the present volume. Though this forms the

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main substance of it, we also find Shastriji's brief biography and some of his other scholarly articles for our benefit in this book.

Besides the usual features of Preface, Abbreviations and Acknowledgements, the book is divided into three parts. The first is Introductory, the second is Text of the Book in Sanskrit *Dharme Sarvaṁ Pratiṣṭhitam* and the third is Appendices. Each of these has its own importance, though the titles of the parts I and III appear to be commonplace.

Introductory comprises of three chapters. The first gives biography of Shastriji, the second his contribution in the form of books, papers and reviews and the third very important giving an English version of the Sanskrit Text in summary form.

Shastriji's nine-page short but sweet biography is written by Dr. J.P. Thaker, Ex-Director, Oriental Institute, Baroda.

In the list of Pade Shastri's contribution, four books are mentioned. Among the papers thirty six are in Sanskrit, three in Gujarati, seventeen in Marathi, one in Hindi and twelve in English, including three obituaries. All these were published in various journals.

Besides he wrote thirty two Reviews in the Journal of the Oriental Institute on various books received by the Institute. All the above writings are very readable and pertain to different fields of indological and allied studies.

The third part of the introductory gives a short summary of contents of this original Sanskrit work in English for the general readers. Actually the problem for the reviewer here is like this. Pt. Pade Shastriji's style of writing is characterised by succinctness and compactness, like the *sūtras*, and yet his language is simple and thoughts clear. It is difficult to summarise the contents of his text. Yet the editors have done it masterfully in putting hundred pages text in only seven pages. How can this be further summarised by the reviewer to the satisfaction of the readers ? The original text not only requires completely to be translated word by word, but the succinct thought also needs explanatory elaboration for grasping its full meaning. Some one will have to write such commentary on Shastriji's text and presently there appears to be no better person than Dr. Wadekar himself, who can do this for the interested readers. Or it will have to be left for someone who gets interested in the profound subject of *Dharma* as uniquely dealt with by Shastriji.

Moreover, Padeshastri's Sanskrit writings will have to be *completely* rendered into the languages of the general readers.

The first Appendix of 23 pages gives Shastriji's six important English articles on the Ayurvedic uses of iron, silver, gold, copper, tin and on deciding the meaning of *jambīra*.

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The articles reveal Shastriji's command on Āyurveda.

The second Appendix of 20 pages Sanskrit writing starts with his distinguished Sanskrit poem *Rukmiṇīsvayaṁvarakāvyam* of 66 verses which include 66 *vṛttas* or metres with their names woven in each of them dexterously. This single poem, remarkably reveals Shastriji's poetic talent. Only those well-versed in Sanskrit poetics can enjoy the beauty of this poem. The astonishing fact is that he composed it when he was only twenty-one years old, or rather too young. The other three articles are *"Gīrvāṇavāṇīvaibhavaṁ"*, *"Kumāra-Parīkṣa"*, *"Daṇḍa Kauśalam"*. All these four were published in Baroda College Magazine, as a student before he got his B.A. of the University of Bombay. But all these exhibit his maturity in thought and expression.

The third Appendix is his Hindi Article *"Phalajyotiṣa kā Prāmāṇyavāda"* extending to twelve pages. This is Shastriji's original contribution to the neglected aspect of epistemological validation of Astrology.

The main subject of this book is Shastriji's contribution to the concept of *Dharma* which is given in the second Part of the book reproducing his Sanskrit text, in eighteen chapters which cover his original twenty-nine articles.

In a review we cannot go into further details. For that we recommend the readers to take recourse to the original book. The editors deserve not only congratulations for compiling this book, but they must also be heartily thanked for bringing this rare knowledge initiated by Pt. Padeshastriji to the notice of the readers.

13, Patel Colony, Siddhanath Road,
Vadodara.

A. G. JAVADEKAR

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***The BHĀRATA-SAṀHITA* i.e. The UR-MAHABHĀRATA [Oldest Epic of the World] : Redactor Prof. Keshavram K. Shastree (Bambhania) : Complete in Two Volumes : Published by the Gujarat Research Society, Ahmedabad Branch, Paldi-West, Ahmedabad-380 007; 1998. Pages Vol.I 24 + 344 and Vol. II 6 + 345 to 670, size 27.5x21 cms; Price Rs. 600/- for two Vols.**

A very nice piece of what is called "Higher Criticism".

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Adopting "Textual Criticism" the Bhandarkar Oriental Research Institute, Puṇe, after perseverant and continuous labour of several Indian and Foreign scholars, published the critical edition of the Mahābhārata removing interpolations from the text of the great epic purely on the evidence of ancient manuscripts. This 'authorised version' or 'authentic text' also is a very enlarged redaction of the genuine poem composed by Mahāmuni Vyāsa. His composition was named *JAYA* and comprised 8800 Ślokas in all. His disciple Vaiśampāyana added much material therein while narrating the story to King Janamejaya. His redaction was named *BHĀRATA* comprising 24,000 ślokas. While narrating this text to Śaunaka and other sages, Sauti inserted much more mythical material and made it *MAHĀBHĀRATA* of a hundred thousand ślokas (Śatasāhasrī Saṁhitā). The critical edition presents the authentic text of this Mahābhārata, wherein the genuine text of JAYA and its larger form BHĀRATA has been lost.

Prof. K.K. Shastree studied the text of this Critical Edition very scrupulously and perseverantly for years together with the single aim of bringing out from this huge text the genuine text of its previous two forms the JAYA and the BHĀRATA and succeeded in his mission at last in 1976. Consequently, the JAYA-SAṀHITĀ was published in 1977. It comprises 8801 ślokas practically coinciding with the original figure of 8800. The BHĀRĀTA-SAṀHITĀ, though ready then, could not be published for as many as 22 years, may be due to monetary and other difficulties. It has been published now, comprising 23,893 ślokas which figure may be regarded to agree roughly with the original figure of 24,000 ślokas.

In the scholarly introduction the method adopted and reasons considered for regarding certain short and long passages as spurious have been discussed. Didactic and mythical portions, practically irrelevant to the historical story, are avoided. While doing so Shastreeji has been quite coutious that the continuation of the flow of the narration does not suffer. The narration presented here is well-linked and it strictly follows the list of contents given in the 55th Adhyāya of the *Ādi-parvan.*

According to him the real narrative begins with the arrival at Hastināpura of the Pāṇḍavas after their father's demise in the forest and ends at the close of Adhyāya 91 of the *Āśvamedhika-parvan.* This confines the investigation to the first 11 parvans along with the 14th *Āśvamedhika-parvan* omitting the *Śānti* and *Anuśāsana-parvans* of didactic nature. This much portion comprises just 53,575 ślokas out of 78,675 ones of the Critical Edition. All stanzas in the long classical metres are omitted. Details having no historical value and descriptions of super-natural deeds as also the super-human characteristics of Kṛṣna and Śiva have been deducted. Wherever other readings are available or emendations are possible, he has tried to avail of the same instead of deducting the lines concerned.

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He contends that the *Bhagavad-gītā* might be a purely metrical earlier independent Upaniṣadic composition of repute comprising only about a hundred stanzas and that it might have been inserted in the body of the BHĀRATA-SAṂHITĀ perhaps between the 15th cent. B.C. and 6th Cent. B.C.

For further clarity he has given an idea of the matter discarded, *parvan* by *parvan* furnishing suitable and quite convincing reasons for the same.

He further contends that the *Śānti-parvan* and the *Anuśāsanaparvan,* which are very important pieces respectively of Dharmaśāstra and Rājaśāstra unparalleled in the world, came into existence not earlier than the 2nd cent. B.C., perhaps they are not older than the *Manusmṛti.*

As Shastreeji rightly points out, the BHĀRATA-SAṂHITĀ is a historical epic wherein the incidents narrated are an admixture of history and epic poetry. There are short narrations of war in the beginnings of the Bhiṣma-, Droṇa-, Karṇa- and Śalya which appear sufficient for the carved text of the BHĀRATA, SAṂHITA.

Instead of furnishing a long Table of concordance, the corresponding numbers of the Adhyāyas and Ślokas of the Critical Edition have been printed on the left side of the text at their appropriate places on each page, thus saving about 200 pages. This is quite appreciable.

Though this is a one-man's show, Shastreeji has "full confidence that the story of one of the famous fratricidal wars has been represented here in its original form-original language, and it cannot perhaps be represented in any other way" (p. XX[B]). This statement is quite correct.

It is indeed the young old man's marvellous endeavour of international importance vouch safing his integrity, profound scholarship and sustained perseverance.

We heartily congratulate this great *Ṛṣi* of the 20th century for such an excellent task, through which he has performed great service to Indian Culture and the Indian people at large, for which they will ever remain obliged to him.

Vadodara

JAYANT P. THAKER

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THE SĀTAVĀHANAS AND THE WESTERN KSHATRAPAS **: A historical framework by Ajay Mitra Shastri, Dattsons, Nagpur, 1998, pp. 14+203+plates 23, price Rs. 495**

The Sātavāhanas of the Deccan and the Western Kshatrapas of Gujarat were two powerful and very known royal houses of the then *Pashchima Bharat* in the early history of our country. Both these dynasties were in intimacy, of course, both politically and culturally. Both have adopted each other's affairs. Both these royal houses were distincitive in nature and culture. They were sharing common border (i.e. politico- geographical boundary), of course, for sometime, which certainly remained changing from time to time. Both of them were celebrities in their royal approaches and distinguished in the dedication to the growth of respective culture. They were independent and mostly known for their extent and longlast rules. Both of them had enjoyed family relations for sometime on the one hand and equally experienced hostility on the other. Professor Ajay Mitra Shastri has, therefore, done well to bring out this work; which "Sheds new light on and completely revolutionises our existing notions about this important phase in Indian history" as observed by the author on the flap of his book. Hence it is higly commendable.

Fortunately, the author of the book under review is an authority on the Sātavāhana history, the reviewer of this book is equally an authority on the Western Kshatrapa history. What a pleasant coincidence is this !

As indicated by the title of the book, it aims at presenting an aptly analytical accout of these royal houses. The book is divided into two parts having in all 13 chapters and five appendices plus select bibliography and 23 art-plates. Part one, consisting of 133 pages, sheds new light on the Sātavāhanas, some of the note-worthy conclusions being that the Sātavāhanas rose to power in the Telaṅganā region of AndhraPradesh; the correct form of the dynastic name is *Sātavāhana* or *Sādavāhana*; in all probability the statue gallery was initiated by Krushṇa, the younger brother of Simuka Sātavāhana; there was only one king called Śātakarṇi among the early Sātavāhans; Vidarbha was the latest base of the Sātavāhana power; that Vasishṭhiputra Śivaśrī Pulumāvi was one of the uterine brothers of Vasishṭhiputra Puḷumāvi and came to the throne after Vāsishṭhiputra Śātakarṇi.

Part two, consisting of just 42 pages, deals with some moot points, hither to have not finally been established as claimed by the author, regarding the Western Kshatrapas such as Nahapāna ended his rule latest by 78 A.D; none of the two Kshatrapa lines was vassal of Kaṇishka; Kushāṇas had nothing to do with the Deccan and Western India; and the dates on Kshatrapa coins were introduced by Rudrasimha I. Fortunately, these points and more so were already completely taken care of by revolutionalising the existing notions by this reviewer in his works, - based on his thesis accepted by the Gujarat University in 1967, -

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"Kshatrapakalnun Gujarat" (1975) and "Itihās Samshodhan" (1976) and firmly established with all pros and cons that the Chāshṭana was the epoch-maker of the *Śaka Saṁvat* and not the Kaṇishka as commonly held; the Western Kshatrapas were, no doubt, independent kings; the dated coins were first started by Rudrasimha I; not only Kanishka but the Kushāṇas had nothing to do either with the Western Kshatrapas or the territories ruled by these kings; the identification of the Śātakarṇi mentioned in the Junāgaḍh rock inscription of Rudradāman I; dates on Nahapāna inscriptions were in regnal years, the analytical discussion on *Kathika Saṁvat;* meaning of the word "Kshatrapa" as "Bhumipāl-Bhūpati"; many original salient features of the Kshatrapa coinage etc. The reviewer has also established that the entire Western Kshatrapa dynasty had ruled from circa 23 A.D. to 398 A.D. and even for sometime thereafter.

The Sātavāhana rulers became predominant in what is called Trans-Vindhyan India. They were otherwise known as *Āṅdhras* or *Āndrabhūtyas.* Styled themselves as the "Lord of Dakshiṇāpatha", the member of this family most probably ruled from about mid-first century B.C. to the first quarter of the third century A.D. as pointed out by Professor Shastri. Therefore, for a century or so they were contemporary to the rulers of the Western Kshatrapa dynasty as observed by this reviewer. Hence this book under review is a wellcome addition to promoting historical studies. Though their origin is shrouded in obscurity; problems such as, their original home, nomenclature, chronology, feudatories and successors of the Sātavāhanas have very well been tackled after analysing the extant literery and archaeological data by the author. Professor Shastri, though "the present monograph marks a great departure from the earlier works on the themes", especially on the Sātavāhanas, very humbly and clearly states that "we were not eager to propound new theories and it is the evaluation of the extant data including the most recent finds and objective reinterpretation of the evidence available earlier that have forced these and other conslusions on us" by proposing to develop these points further in a future work. One would certainly find new material readable and refreshing as felt by the author specially on Sātavāhanas.

Illustrations, numbering more than hundred, of course, add to the value of the book. It would have been certainly helpful to visualise the extent of both these royal dynasties if the author has given maps showing their geographico-political boundaries. The price of the book is exorbitant. It is neatly produced. Illustrations are good and clear.

Thus, the foregoing discussion is what the present book desiredly wanted to focus upon in particular and "the period of their enlightened rule is rightly regarded as the formative phase of the history of the Indian subcontinent in general". Many baffling problems have been attempted clearly for seeing the issues in their correct perspective.

Ahmedabad

RASESH JAMINDAR

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***Śāṁkhāyana - Gṛhyasūtra* [with Nārāyaṇa-Bhāṣya, Śaṁkhāyana-Gṛhyasaṅgraha of Vāsudeva, Hindi Translation of Sūtras, Introduction and Appendices], Edited and Translated by Dr. Ganga Sagar Rai; published by Ratna Publications, Varanasi, 1995; Price Rs. 250/-; pp. 28+256+72+56.**

The Śāṁkhāyana śākhā is one of the well-known *śākhās* of the Ṛgveda (=RV). Its prevalence was in north Gujarat and it has spread in other parts of India also. The RV has two *gṛhyasūtras*, viz i, *Āśvalāyana* and ii *Śāṁkhāyana*. The *Śāṁkhāyana-gṛhyasūtra* was published with a German translation by H. Oldenberg in "Indischesstndien" in 1878 AD as Vo.15 and its English translation was published by him in the Sacred Books of the East Series as Volume 29 and the latter is reprinted more than once, It is also edited by S.R. Sehgal in 1960 from Delhi. Now, we have the fresh edition of the *Gṛhyasūtra*-text with the *bhāṣya of* Nārāyaṇa, the son of Kṛṣṇajīt Dvivedi, the son of Śripati, a Nāgara-brahmin hailing from Gurjaradiśa. He is said to have completed the *bhāṣya* in 1568-69 AD. The present edition contains the *"Śāṁkhāyana-gṛhya-saṅgraha"* - text of Vāsudeva also.

The book is decorated with a learned, short and sweet "Foreward" by Dr. Baladeva Upadhyaya (now : Late Dr. Baladeva Upadhyaya) (pp. 8-10). In the Introduction (pp. 11-24) Dr. Rai discusses the following topics :-

Śāṁkhāyana-Śākhā-literature, history of the *Śāṁkhāyana-Śākhā,* contents of the *Śāṁkhāyana-gṛhya-sūra,* importance of the *Gṛhyasūtras,* similarities and dissimilarities between the *Śāṁkhāyana-gṛhya-sūtra* and the *Kauṣītakī - gṛhya-sūtra,* the *Bhāṣyakāra* Nārāyaṇa, commentaries on the *Śāṁkhāyana-gṛhya-sūtra* and the new *khaṇḍa* of the fifth *Adhyāya.* It is debated point.

The Introduction (*bhūmikā*) is followed by the detailed contents of the Śāṁkhāyana-gṛhya-sūtra; it is followed by the text of the *Śāṁkhāyana gṛhya-sūtra* with the *bhāṣya* entitled *"Gṛhya-pradīpa"* by Nārāyaṇa (pp. 1-256). Then follows the Hindi translation of the *Śaṁkhāyan - gṛhyasūtra* (pp. 1-72). The Hindi translation is lucid and readable. It is hoped that the Hindi translation will help the general readers to understand appreciate the text, which gives a glimpse into the socio-cultural history of ancient India. The Appendix I (pp. 1-5) identifies the *mantras* quoted from the RV in the Sūtra text under consideration. The Appendix II (pp 6-7) deals with the *ācāryas* quoted in the Sūtra text under consideration. This is followed by the *"Śāṁkhāyana-gṛhya-saṁgraha"*- text of Pt. Vāsudeva, who hailed from Kausuṁvara-nagara of *Ahicchatrā-viṣaya.* (pp. 9-56).

The editor and the publisher deserve our hearty congratulations for a decent printing with a nice getup. It is hoped that the book will find its place in the libraries of the universities,

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Indological institutes and colleges. We look forward for many more useful and learned publications from the pen of Dr. Ganga Sagar Rai in the years to come.

Vadodara S.G. KANTAWALA

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Textual Correlation of Narasiṁhapurāṇa with other Purāṇas and Sanskrit **Text by Dr. Siddheswar Jena; published by Nag Publishers; Delhi 110 007; First edition, 1997; Price Rs. 72.00; pp. viii+2+118.**

The *Narasiṁha-Purāṇa* (NP) has a unique place in the Purāṇic literature, as some Purāṇic texts take it as an *upapurāṇa,* whereas some other Purāṇic texts take it as a *mahāpurāṇa;* but it is normally taken as an *upapurāṇa.* It is available in three printed editions, *viz* (i) one published by Gopal Narayan & Co. (NSP-Edition) (ii) another published in the Kalyāṇa-magazine with Hindi translation Vol. 45, Nos. 1-2, Gorakhpur, 1971 and (iii) the other one with English translation & Notes by Dr. S. Jena, Delhi, 1987.

Dr. Jena has published already two books on the NP, *viz.* (i) The *Narasiṁha-Purāṇa : A* study (Delhi, 1987) and (ii) *Narasiṁha-Purāṇam* (Text with English translation and Notes), Delhi, 1987. These two works were reviewed by the present reviewer in the JOIB. Vol. xxxi, Nos. 1-2, September-December, 1989, pp. 141-143 and in the JOIB, Vol. XLV, Nos. 1-2, September-December, 1995, pp. 120-122 respectively. And here is the third work on the NP from Dr. Jena's pen. It is a welcome addition to the existing NP-literature in particular and to the Purāṇic Literature in general.

The book under review is divided into two parts : Part I and Part II. Part II is followed by the author's paper titled "Some Scribal Errors in the *Narasiṁha-Purāṇa*" as Appendix I (pp 111-115) which is followed in turn by the "Bibliography" (pp. 110-118).

Part-I gives the methodology followed in the presentation of the correlative passages and some general remarks on the NP. In Part II is presented the correlationship, in a tabular form, of the NP- passages with those of the other Purāṇas and some other Sanskrit texts. The passages from the NP are given in the last column on the right hand side, whereas the passages from the other Purāṇic texts and other texts are given on the left hand side of the page concerned. With reference to the *Pañcalakṣaṇa* - passages of the NP the parallels from the other Purāṇic texts are referred to Dr. Willibald Kirfel's monumental work : "*Das Purāṇa-Pañcalakṣaṇam*". Dr. Willibald Kirfel and Dr. Ludwik Sternback have acted as the polestar to the author in the preparation of this book. Some other non-Pañcalakṣaṇa passages in the NP are paralleled to relevant passages in the *Garuḍa-Purāṇa, Skanda-Purāṇa (Kāśikhaṇḍa),*

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Bṛhannāradīya-Purāṇa, Raghuvaṁśa, Rāmāyaṇa, Subhaṭa's (c. 1243 A.D.) *Dutāṅgada chāyānāṭaka, Mahābhārata, Viṣṇu-Purāṇa, Bhaviṣya-Purāṇa, Hārītasmṛti* etc. And the author concludes that the NP, "as we have it now is not an original and independent work. Borrwoing from other texts is a general feature with the Purāṇas and our *Narasiṁha-Purāṇa* is no exception to it. A careful examination of *Narasiṁha-Purāṇa* shows that it is more of a nature of compilation than an original work." (Introduction, p.5). Dr. A.C. Swain, whose "Foreword" decorates this work, observes that "most of the Upapurāṇas are compendiums of different myths and legends with a great part of the contents borrowed from the texts current in those days". (Foreword, pp. v-vi). This phenomenon points to the history and structure of the *Purāṇa* concerned.

For this painstaking work Dr. Jena deserves our hearty congratulations and we look forward to have a critical edition of the NP from him at an early date. The publisher also deserves our appreciation for decent printing.

Vadodara S. G. KANTAWALA

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***An Encyclopaedic Dictionary on Historical Principles,* Vol. V, Part III, edited by Dr. Mrs. V. S. Gandhi and Dr. H. D. Ranade, published by Deccan College Post-graduate and Research Institute, Pune 6, India, 1997, pp. iv+2687 to 2887, Price not mentioned.**

The reviews of the preceding volumes and parts thereof have approved in the various issues of this Journal, viz., Vol. xxxii, Nos. 3-4, pp. 343-345; Vol. xli, Nos. 3-4, pp. 382-383, Vol. xliii, Nos. 1-2, p. 125 and Vol. xliv, Nos. 1-4 (1995), p. 213.

The Vol. Five, Part Two has the vocable "अनुगताकारागाहित्त्व" (*anugatākārā gāhitva*) as its last entry. The part under review i.e. Vol. V, Part III opens with the entry of the vocable "अनुगताकाशव्यक्ति" (*anugatākāśavyakti*) (p. 2687) and ends with the vocable "अनुपह्वे" (*anupahve*) (p. 2887). As the part under review has neither a preface nor a note, it is assumed that there is no change in the principles and norms enumerated earlier, hence there is nothing to comment, but to praise. The part under review is neatly and decently printed.

We look forward for the publication of further parts/volumes of this Dictionary with a good speed.

S.G. KANTAWALA

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The Idea of Ahinisā And Asceticism in Ancient Indian Literature **(Modern Text-historical Analysis of Vedic Rituals with special reference to the Śramanism) by Prof. Dr. Bansidhar Bhatt, Pub : B. J. Institute of Learning and Research, Ahmedabad, 1995, pp. i-vii+1-98, Price : Rs. 78.00**

The monograph deals with the twin concept of Ahiṁsā and asceticism in its historical perspective, delineating in detail its origin and development in ancient Indian literature. It also discusses some related issues. In doing so the author has relied mainly on the ancient texts and has supported his conclusions with the findings of modern scholars who have conducted systematic researches in this field. Tracing the germinal ideas of ahiṁsā and asceticism in vedic rituals, and following their development through Buddhistic and Jain traditions, the author has touched the topics of holy Cow and vegetarianism in an admirable way. The methodology is critical, objective and free from preconceived notions. The conclusions are, therefore, reliable, though disturbing to the trigoted orthodoxy. It is a brilliant, compact survey presented in a scholary yet readable form. The bibliography along with published material on the subject and the index increase substantially the academic value of the work.

Vadodara R. T. VYAS

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Perceiving in Advaita Vedānta **: Epistemological Analysis and Interpretation, by Bina Gupta, Motilal Banarsidass Publishers Pvt. Ltd., Delhi, 1995 pp. 1-314, Price, Rs. 225.00**

The work under review is an exhaustive and critical study of the epistemological issues of the well-known doctrine of Absolute non-dualism. It, especially, treats the theory of perception which according to the Advaita-Vedānta has as its object the absolute being or sat, the existential unity that underlies the knower and the known. In any perceptual cognitive act, it is the unitary being-consciousness that manitests itself both as the subject of cognition defined by the internal organ and also as the object of cognition defined by the thing perceived. In this sense, each and every cognition reveals the ultimate reality but not in its pure form as it is presented in its delimited nature conditioned by the inner organ and the perceived thing. The study is based on the first two sections of Dharmarājādvaṅndra's celebrated work, "*Vedānta-Paribhāṣa* and a commentary on it by Śri Anantakriṣna Śastrī entittled

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"Paribhāṣā Prakāśikā". The latter is comprehensive as it incorporates in its range important points treated in other commentaries on VP. and also different schools of Indian philosophical thought, such as, Nyāya and Mīmāṁsā. It, at the same time, brings out the different view-points represented by the *Vivaraṇa* and *Bhāmatī* schools, the two main developments of the Advaita tradition.

The work also, apart from the said study, includes a lucid English translation of the chapter on *pratykṣa* of the VP and an appraisal of the gloss provided on it by PP. The detailed critical notes throw sufficient light on some complex issues contained in both VP and PP.

The presentation of the contents of the present work is critical and authentic and comparative and objective at the same time.

The Index and the Selective Bibliography enhance the academic value of the work.

Vadodara R. T. VYAS

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***The Vibrating Universe,* by Dr. N.C. Panda, Pub. : Motilal Banarsidass Publishers Private Limited, Delhi, 1995, pp. i-xx+1-418, Price : Rs. 107.60.**

The work under review is a remarkable attempt by the author who is proficient both in philosophical thought and the study of Science to present a Coherent account of Eastern and Western Philosophical thinking on the lines of monism, dualism and pluralism, but the trend of monistic thought being supported by powerful evidence of direct experience of leading religious personalities and also by irrefutable arguments. It has recently been corroborated even by most modern scientific discoveries especially those of nuclear physics. It presents a brillient survey and critical review of the concepts of monims and pluralism in philosophical as well as scientific thought and an attempt to harmonize the concepts of vedantic nondualism, Śaivism and similar currents with the modern scientific ideas of quantum physics, astrophysics and the theories of relativity and superstring. It is stated that the ultimate reality is singular which by nature remains unmanifest, unperceived but not unexperienced and it by its own inherent power manifests itself as the multiplicity of the universe. The discussion takes into its stridel the marvellous scientific discoveries which the author presents with remarkable ability and are comprehensible by those who possess certain degree of

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scientific kowledge. The resultant fusion of scientific and philosophic thinking points the ways in which further attempts of this kind may profitably proceed, as the need of the time demands.

The diagrams and figures help easy understanding of the otherwise difficult points of subtle thinking. The format of the book is aesthetically pleasing and the contents intellectually stimulating.

R.T. VYAS

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***Nāma Japa : Prayer of the Name in the Hindu and Christian Traditions,* by Vandana Mataji, Pub. by Motilal Banarsidass Publishers Private Ltd., Delhi, 1995, pp. i-xiv+1-268, Price, Rs. 125**

The work under review represents a very timely and commendable attempt to show that in the Hindu and Christian traditions especially and, infact, in all the religions traditions that flourished on earth in general, the most natural, easy and eminently practical both leading one and all to the exalted Divine Consciousness is that of *nāma-japa,* repetition of God's name.

Though all the mystics and enlightened persons of the world unanimously tell us that essentially God is nameless, formless universal presence, the "One Being" that is conscious of its unity and infinity and that He is the very core of our being, it is only by resorting to some Divine Name and Divine Form that we as human beings can realize that essential unity and infinity of the "One Being" that is without name and form. The journey to utter silence of God passes through various sounds issuing from the depth of heart. The glimpse of the soundless can be attained only by taking recourse to the sound that represents the all-pervasive Divine presence to be encountered within the precinets of one's heart.

The author of this precious and inspired book has presented all the different nuances of this ancient science and art of taking recourse to the Divine Name, such as, doing it with visualization, with rosary, with pen (Likhitajapa), with music and rhythm, with breath awareness, with relaxed concentration, by way of *anuṣṭhāna* and *puraścaraṇa,* that is completing a specific number within a given timelimit and also doing it in group. The above mentioned matter is grouped in ten chapters that go to make part one called "Praxis".

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In part two entitled "Theory", Vandana Mataji expounds the concept of *nāma-japa* as found in the ancient Hindu texts like Upaniṣads, Purāṇas and in modern vernacular literature of India and also in the texts and utterances of saints of the Latin or Western Christian Church as well as Eastern Orthodox Church. In part three captioned "Singers of the name" she has covered the life divine of devotees, and *bhaktas* who flourished in various religious traditions, such as, Hindu, Sikha, Islam, Buddhist, Jewish, Christian and the like.

The book though dealing with high religious ideals and philosophical concepts, is written in lucid style and easily understood language, unlike certain treatises on the same subject in technical and difficult language. She makes her statements plainly with utter simplicity so that even a lay reader can comprehend both the spirit and the letter very easily. The book is therefore, like a fresh, gentle breese in a wilderness thick and impenetrable for ordinary people.

The bibliography helps the scholarly-minded to reach for further and deeper studies.

Vadodara R. T. VYAS

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***A Survey of the Śuklayajurveda Pariśiṣṭas,* by C.G. Kashikar, published by Bhandarkar Oriental Research Institute, Poona, 1994, pp. 71, Price Rs. : Not mentioned.**

The *Pariśiṣṭas,* the secondary Vedic texts, are mostly of supplimentary nature and have not been given due attention to by Vedic scholars. It is necessary, therefore, that these texts, belonging to different recensions be properly edited, interpreted and studied. The renowned scholar Dr. C.G. Khashikar, after his studies & researches in the *Śrauta & Gṛhya sūtras,* focussed his attention on the study of this neglected field. The Present booklet infact forms the topic of his three-day lectures, delivered at the Bhandarkar Oriental Research Institute, under the auspices of Pandit Shripadshastri Deodhar Memorial Lectures. The author has mainly dealt with the *Pariśiṣṭas,* belonging to the *Śukla Yajurveda* only in this booklet. The subject matter is systematically presented in seven chapters i.e. (i) Introductory, (ii) The *Pariśiṣṭas* of the *Śukla Yajurveda,* (iii) *Pariśiṣṭas* discussing the form and language of the *Vājasaneya Saṁhitā,* (iv) *Pariśiṣṭas* discussing the *Śrauta* Rituals, (v) *Pariśiṣṭas* dealing with the *Śrauta* and *Gṛhya* rites, (vi) *Pariśiṣṭas,* discussing the *Gṛhya* rituals, (vii) The *Pariśiṣṭas* discussing a topic of *Dharmaśāstra,* & (viii) Epitome. The Index of important

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words is then given, which is quite useful. At the end, errata is also given. At several places, the author has carefully referred to some rare mss. of our Institute.

The presentation is quite systematic, authentic, scholarly and studied. This small research publication is a welcome addition to the hitherto less-known field, with more scope for further research. But Numerous misprints or errors of proof-reading in the small booklet, mar the beauty.

The author, the conveners of lecture series and the publisher deserve our hearty congratulations for this scholarly publication.

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***Kāṇvaśatapathabrāhmaṇam* - Vol. I, edited and translated by C. R. Swaminathan, Published by Indira Gandhi National Centre for the Arts, New Delhi and Motilal Banarasidass Publishers Private Limited, Delhi, first edition, 1994, Price Rs. 300 (for Vol. I).**

The *Śatapatha Brāhmaṇa* is available in two recensions namely the *Mādhyandina* and the *Kāṇva*. There are some differences in the texts of the two recensions. Śaṅkarācārya has very minutely taken note of such differences in his commentary on the *Brahmasūtras*. The present book is an attempt to present authentic text of the *Śatapatha Brāhmaṇa* (1-6 *adhyāyas*) in its *Kāṇva* recension; along with English translation. After the foreword by Dr. Kapila Vatsyayana and small introduction, explaining importance of the present edition and translation, the text of the *Kāṇvaśatapatha Brāhmaṇa* is accurately and nicely printed along with accents on the left hand side of the page, while on the right hand side of the book, the English translation of the corresponding text portions is presented. The variants, if any, are noted below on the same text portions, and at the end, the *'Pāṭhavimarśa'* is made. The present book published in the Kalāmūlaśāstra series, under the General Editorship of Dr. Kapila Vatsyayana by Indira Gandhi National Centre for the Arts in association with M/s. Motilal Banarasidas Pvt. (Ltd.) is a commendable joint effort.

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***The Śrāddha- The Hindu Book of the Dead* (A Treatise on the *Śrāddha* Ceremonies), Translated by R.C. Prasad, Motilal Banarasidass Publishers - Pvt. Limited, Delhi, First ed., 1995, pp. 105, Price Rs. 60/-.**

Among the fortyeight *saṁskāras*, the *Antyeṣṭi* - the funeral rites and *śrāddhas* - form an important part in the life of a cultured, pious Hindu. Generally, everybody who is required to perform such rites, wishes to have some general acquaintance with them. The present booklet, entitled as *"śrāddha"* and *"Translated"* by Dr. R.C. Prasad deals mainly with such topics, as are less-known to general public and foreigners, interested in Hindu culture. In the long Introduction, running over fortytwo pages, the numerous aspects of funeral rites and customs are dealt with. Then in the next chapter, the procedure of the *Antyeṣṭi-Saṁskāra* is presented, interspersed with the *mantras*, connected with the same. In the four appendices, (i) the translation of the *śrāddha* ceremony from 45th *adhyāya* of the *Garuḍapurāṇa*, (ii) The translation of the *śrāddha* ceremony from the *Kūrmapurāṇa* (*adhayāyas* 20-22 part II) (iii) The translation of the procedure of the *Pañcabhūsaṁskāras* & (iv) Some songs in Hindi (with English transliteration) are presented.

The book can be useful to the general public, interested in knowing this aspect of Hindu culture. A researcher however would expect more authentic, exhaustive & systematic presentation, with appropriate references to the original texts.

The publisher and the translator deserve our compliments on their attempts at popularising the Hindu customs & practices, through such general books. We however expect more authentic and systematic books from them.

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***Parāśarabhaṭṭa : His contribution to Viśiṣṭādvaita*, by Dr. S. Padmanabhan, Department of Sanskrit, University of Madras, Madras, Published by Shri Vishistadvaita Research centre, 66, Dr. Rangachari Road, Madras, 600 018, 1995, pp. 252, Price : not mentioned.**

Like the Post- Śaṅkara Advaita Vedānta, the post-Rāmānuja Viśiṣṭādvaita Vedānta is a research topic in which the study of exposition & contribution of post-Rāmānuja Viśiṣṭādvaita writers could be individually & thoroughly brought out. The present book is

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one of such attempts at highlighting the philosophical speculations and the theoratical contributions made by Parāśarabhaṭṭa, a post-Ramānuja Viśiṣṭādvaita philosopher, as reflected in his devotional songs and religio-philosophical writings and compositions.

The study, is presented systematically in six chapters namely (1) Parāśara Bhaṭṭa - His life and Date, (2) The works of Parāśara Bhaṭṭa - A brief analysis, (3) Detailed study of the works, (4) Literary estimate of the hymns of Parāśara, (5) Philosophical study, (6) Conclusion - An Assessment of Parāśara's contribution. Then follow footnotes to each chapters. Thenafter three Appendices namely (1) Fragments of *Tattvaratnākara,* (2) Thirumañjanakavi-s, (3) Benedictory verses in the *Divyaprabandha* are given. The Bibliography and Glossary given at the end also make the book more useful and perfect. The getup of the book is quite attractive.

The book is a welcome addition to the hitherto known *Viśiṣṭādvaita* philosophy. The systematic presentation, thorough study of the original sources and keen research outlook are reflected in the book. We congratulate the author & the publishers for bringing out such a nice, scholarly publication. We expect that Dr. S. Padmanabhan would contribute still more to the field by writing such books in future.

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***A Companion to Dharmaśāstra,* by Prof. Dr. S. C. Banerji, Published by D. K. Printworld (P) Ltd., New Delhi-110 015, 1998, pp. 265, Rs. 350/-.**

Mm. P.V. Kane has made a very authentic,comprehensive and historical study of several aspects of *Dharmaśāstra* in his *magnum opus - History of Dharmaśāstra,* comprising five stupendous volumes in eight volumious books. The treatment of Mm. P.V. Kane is most exhaustive and scholarly. The present book by Prof. Dr. S.C. Bạnerji is specially designed for those novice in the field of *Dharmaśāstra*, who do not have the patience and time to go through the voluminous treatises of Mm. P.V. Kane, but wish to get general knowledge of the field of *Dharmaśāstra* in a small and handy book or companion. This is the fourth book of this sort by the author, the other three being the (1) *"A Companion to Sanskrit Literature"* (2) *"A Companion to Middle Indo-Aryan Literature"*, (3) *"A Companion to Indian Philosophy"*, written mainly for students and general readers, received warmly by them.

The author has given survey of *Dharmaśāstra* topics under five different chapters namely

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(1) Introduction, (2) Political, Social, religious background of *Dharmaśāstra* (3) Authors (of *Dharmaśāstra*) (4) works (of *Dharmaśāstra*), (5) Aspects of society in Ancient & Medieval India : Reflected in *Smṛti-śāstra.* Moreover he has presented twelve appendices, which are mostly connected with several aspects of critical and comparative study of the *Manusmṛti.* At the end, Glossarial Index of *Smṛti* Literature and a select Bibliography are added.

The book on the whole is nicely printed and several aspects are systematically presented. The author has expressed his own opinions and views on several matters. In the chapters on "Authors" and "works", one comes across some repetitions, which could have been avoided. Moreover, the special emphasis on Bengali authors/works is evident. His treatment is at times very brief and concise. The book will prove very useful to general readers and beginners in the field & has much compilatory value and popular appeal. Written in a simple and lucid Language, the book is a welcome attempt from this point of view.

We congratulate the author for taking keen interest in compiling such book of great popular interest and value, and easily intelligible/ accessible to masses. The publisher also deserves congratulations for his nice & attractive production of the book.

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***Nyāyavārttikatātparyaṭīkā of Vācaspatimiśra,* Edited by Anantalal Thakur, Published by Indian Council of Philosophical Research, New Delhi, 1996, 1-xiii+709, Price : 800/-.**

Vācaspatimiśra's (*Nyāyavārttika*) *Tātparyaṭīkā* on *Nyāyabhāṣyavārttika* of Bhāradvāja Uddyotakara is an authoritative text of the ancient school of Indian Logic. It is a critical commentary from the pen of Vācaspatimiśra, a versatile genius with encyclopaedic learning and wonderful expositional skill. It is an epistemological work which discusses in detail the nature of the *pramāṇas* (means of knowledge). The work reconstructs Nyāya-Vaiśeṣika philosophy and develops its realism against Buddhist logic. The importance of this work may be felt from the fact that Vācaspatimiśra, on account of this work, became famous as *Tātparyācārya* among the scholars of India.

The critical edition of the *Tātparyaṭīkā* prepared by Anantalal Thakur, the doyen of Indian philosophy and an internationally known authority on Nyāya, Vaiśeṣika, Buddhist and Jaina systems of philosophy as well as on manuscriptology on the basis of a large number

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of manuscripts (many of them are not mentioned) and connected material hitherto untapped, is an important contribution to the field of Nyāya logic. The present edition offers better texts and variants for comparison and contrast, fills up the lacunae in the current editions, adds new items to the history of the subject and removes several current misconceptions therein. To my knowledge, the present work is best of all the editions available so far. Printing, get-up etc., are just fine. By looking at the body of the work one can easily realise the amount of pain the editor has undertaken in preparing such a work of great merit. I believe, it will help scholars to study and realise the critical philosophy of Vācaspati whose contribution is always original and significant in all the fields of Sanskrit Philosophical systems.

Indian Council of Philosophical Research deserves our hearty congratulations for bringing out such an important work to light, of the type expected to be.

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***Encyclopedia of Indian Philosophies,* Volume VI, Edited by Karl H. Potter and Sibajiban Bhattacharyya, Pubd. by Motilal Banarsidass Publishers Private Limited, Delhi, First Indian Edition, 1993, pp. 1-672, Price : Rs. 575/-.**

The present volume is an important work in the field of Navya-Nyāya Studies. It contains the history of the Nyāya-Vaiśeṣika system beginning from Gaṅgeśa Upādhyāya up to Raghunātha Śiromaṇi, a history of two hundred years. It is a companion volume of the volume No.2 entitled *Indian Metaphysics and Epistemology: The Tradition of Nyāya-Vaiśeṣika up to Gaṅgeśa,* published in 1978, which covers the history of the ancient Nyāya Philosophy.

The work is divided into two parts. The first one contains a detailed introduction to the philosophy of Navya-Nyāya and the second contains the summaries of the works written by the Navya-Naiyāyikas who have flourished approximately between 1310 A.D. - 1510 A.D. The summaries of the Nyāya works written by different eminent scholars from different places are arranged chronologically in a systematic manner. They are very much useful to the scholars and students in more than one ways. So the volume is an indispensable aid in understanding Nyāya philosophical and logical thoughts covered in a highly sophisticated and technical language. The material presented in this volume is highly valuable. The systematic arrangement of the subject-matter helps in tracing the development of the Nyāya

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philosophical thought in its historical order. The introduction provides an overview of the ideas expounded in the Nyāya dialectical works. The volume represents the basic elements of the present-day understanding of the contributions of the influential Naiyāyikas included in this work. The material is also well-arranged and presented in the proper manner as it is expected to be. The volume is also a good source of information. It provides a systematic list of the authors, information about their works, whether published or unpublished, if translated in any langauge and if the work is preserved or lost completely. Some useful notes and indeces are also given at the end.

No doubt, the scholarly community will be highly benefited by this important tool of research. The work is comprehensive and it is a complete book of source material. It has fulfilled a long-standing desideratum.

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THE DĀSAS, DASYUS AND RAKṢASES IN THE ṚGVEDIC LITERATURE : **By JYOTISH NATH. Pub. Sanskrit Pustak Bhandar, 38, Bidhan Sarani, Calcutta, 700 006, 1996, pp. i-ii+124, Price : Rs. 200/-.**

The present book is the publication of author's thesis. The chapters are divided into (i) The Dāsas, (2) The Dasyus and (3) The Rakṣases. The author clarifies in the preface that much scholarly work has done before on the Asuras, so he has placed them in an appendix. After that he has given Bibliography and Abbreviations. Asuras is a generic term applied both to gods and demons, and a major change in its connotation, although the Ṛgveda contains both the senses, the Avestan and the Vedic. He has discussed about the invading Aryans like Suṣṇa, Kuyava, Namuci, Sambara, Vṛṣaśipra,Vṛtra Ahi, Varcin and Pipru as also the different catagories, namely, Dāsas, Dasyus, Paṇis and Rakṣases. He has discussed in this book that whether these names and their descriptions, establish their historical reality or not. The Etymological interpretations of the words like Suṣṇa, Kuyava, Namuci etc. are given in detail.

The Vedic Aryans have developed their own method of agriculture and produced a limited amount of crops by irrigating their lands.

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In the first chapter the word Dāsas is discussed in detail with scholars' opinions. Chpater two talks about the Dasyus. This word is not used in the sense of 'land' or 'country' in the *Ṛgveda* due to some reasons. In the Vedic literature word 'Dasyu' means a people. The Dasyus symbolize their country in the *Ṛgveda.*

The Paṇis, the Vṛtra, Ahi were endowed with bravery and greatness which in the reverse manner glorified Indra. The Rakṣases means 'one from whom anything is to be protected (Chap. 3). In the *Ṛgveda* the word, *asura,* (Iranian *'ahura'*) means 'lord', both in the Avesta as well as in the Veda. This is explained in detail in the Appendix.

This book discusses all these above words in a different form in the Ṛgvedic society itself and whether these names and their descriptions can afford to establish historical reality.

This book is useful for both scholars as well as students alike. Our congratulations to publisher and author for this work.

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अथ च कथम्भूतो भगवान् वासवः परादिति—अत्र परात् इति ल्यपलोपे पञ्चमी—परं शत्रुमभिमुखीभूय इत्यर्थः। अमरावतीनामधेयं यत्पदं स्थानं तत्र यानि अङ्गानि हस्त्यश्वरथपादाताख्यानि चतुरङ्गानि तेषु भान्ति दीप्यन्ते यानि स्थानानि 'स्यात्प्रत्याली-ढमालीढम्'...(**अमर.** १६३८) इत्यादि 'स्थानपञ्चकम्' इति धन्विनां धैर्यावष्टम्भकारीणि प्रत्यालीढादीनि व्यूहकस्थानानि तेष्वाख्यातं शत्रुं प्रति निदिष्टं बाणलिखितं नाम स्वकीयाऽऽख्या येनेति। धीरवीरा हि श्लाघ्यमेतत्कर्म मन्यन्ते यत् स्वनामचित्रितबाणप्रेषणमिति। अस्ति च महाजन्येषु रजोधूमान्यतमसरच्छादितेषु...पृथिव्युदरे स्वपरानवेक्षणात् स्वनामप्रख्यापनार्थं नामाङ्कितशरक्षेपणमिति। तथा कृतान्तं सर्वान्तकारिणं यमं सामदानादिना स्वपक्षे करोतीति कृतान्तकृत्। कृतान्तसख्येन स्वपक्षरक्षक इत्यर्थः। तथा अजादिसन्धिमान् अजः छागः आदौ मुख्ये यस्येत्यादिर्दक्षो नाम प्रजापतिः। यदा किल पुरा **दक्षेण** गार्हस्थ(स्थ्य)ग्रस्ते सति नानीश्वरं कर्म प्रारब्धं तदा जगन्नाशभयादनीश्वरकर्म एतादृगेव....मिति महादेवसमुद्भावितेन वीरभद्रेण यथावत् समुचिते सामाजिकदण्डे कृते दक्षोऽजशिरसा महादेवं स्वस्मि(स्मिं)न्स्तोषयामासेति तदारभ्य दक्षोऽजमुखो जातः तेन अजादिना अजमुखेन दक्षेण सन्धिर्विद्यते यस्य पौत्रत्वादसौ स्वस्य मातामह इत्यस्तिमात्रविवक्षायां मतुप् (**पा.** ५.२.९४)। तथा स्त्रीतद्धितोद्यत इति। स्त्रियोऽत्र सर्वसाधारणाश्च वनितामात्रत्वेनाऽप्सरसो विवक्षितास्ताभिः तेषां तपस्यादीनां हितमुत् उच्चैः यच्छति उपरयमतीति स्त्रीतद्धितोद्यत इति। ताभिरिति हेतौ तृतीया। (**पा.** २.३.२३) विघ्नसम्पादनार्थमप्सरसः सम्प्रेष्य तपस्विनां भीतः परमार्थहितमुपरमयतीति ॥ ३ ॥

परात्पदाङ्गभस्थानाख्यातनामा कृतान्तकृत।
अजादिसन्धिमान् दाक्षीजो वा स्त्रीतद्धितोद्यतः ॥ ९ ॥ (४)

अतश्च प्रत्येकापेक्षया प्रतियातयति दाक्षीजो वेति। 'यद्वा यथा तथैवैवम्' **इत्यव्ययकोशात्**। वा शब्दः इवार्थे। दाक्षीजो वा। **दाक्षी पाणिनिमाता** तस्या जातो **दाक्षीजः पाणिनिः** असौ इव इति। असौ च परादिति। कथम्भूतः **पाणिनिः**—परात्पदाङ्गभस्थानाख्यातनामेति। तत्र प इति परस्मैपदाख्या। 'कर्तरि पम्' इत्यादिस्थलेषु **सारस्वते,** तथा व्यवहारदर्शनात् ॥ १ ॥ र इति प्रत्याहाराख्या। 'उरण् रपर' (**पा.** १.१.५१)

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इत्यत्र पाणिनीयेऽर्संज्ञया व्यवहारदर्शनात् ॥ २ ॥ आत् इत्यात्मेनपदाख्या । 'आत् अनुदात्तङित' इति **सारस्वतात्** ॥ ३ ॥ पद इति । 'स्व(सु)तिङन्तं पदम्' (**पा.** १.४.१४) इति **पाणिनि**रचिता पदसंज्ञा ॥ ४ ॥ अङ्ग इति । 'यस्मात्प्रत्ययविधिरतदादि प्रत्ययेऽङ्गम्।' (**पा.** १.४.१३) इति **तद्राचतैव** अङ्गसंज्ञा ॥ ५ ॥ भ इति । 'यचि भम्' (**पा.** १.४.१८) इति तदनुशासनसिद्धा भसंज्ञा ॥ ६ ॥ स्थान इति । 'शि सर्वनामस्थानम्' । (**पा.** १.१.४२) 'सुडनपुंसकस्य' । (**पा.** १.१.४३) इति सूत्राभ्यां स्वादीनां पञ्चानां 'जस्शसोश्च' (**पा.** ७.१.२०) विहिता सर्वनामस्थानसंज्ञा । अस्ति च पदैकदेशेनापि सत्यभामा भामा, भीमो भीमसेनः इत्यादिवत् । पदसङ्केत इति । स्थान इत्येकदेशे सर्वनामस्थानसंज्ञा, यस्याः **कातन्त्रे** प्रतिनिधिः 'पञ्चाहौ घुट् ।' 'जसशसौ नपुंसक ।' इति सूत्राभ्यां घुटिति घुट् संज्ञा विहिता । आख्यात इति । तिङन्तप्रकृतिप्रत्ययसमुदायाख्या प्राचामस्ति । तथैव च **पाणिनितन्त्रे** 'आख्यातमाख्यातेन क्रियासातत्ये । (**वा.** on **पा.** २.१.७२) इत्यादौ, **कलापतन्त्रे** च 'आख्याताश्च तमादयः' इत्यादौ व्यवहारो दृश्यते । नाम इति । सुबन्तप्रकृतिप्रत्ययसमुदायाख्या **प्राचाम्** । तथैव च **पाणिनीये कलापे** च व्यवहारो दृश्यते । 'वा नामधातूनाम्' इति 'यथेष्टं नामधातुषु' (तिङन्ते प्रत्ययमाला ५७ पृ. ४५४) इति च **पाणिनीयव्यवहारः** । 'नाम्नां समासो युक्तार्थः' इत्यादौ **कलापव्यवहारः** । तथा च एतदुभयलक्षणम्—

कालकारकभावादिभिन्नं साशीतिकं शतम् ।
प्रत्ययाः पुरुषैर्भिन्ना यत्राख्यातं तदीरितम् ॥

अष्टौ यत्र प्रयुज्यन्ते नानार्थेषु विभक्तयः ।
तन्नाम कवयः प्राहुः भेदे वचनलिङ्गयोः ॥ इति ।

सारस्वते च अविभक्तिनामेति नामसंज्ञा साक्षादेव कृता ।

इत्थं पं च रः च आः च पदं च अङ्गं च भं च स्थानं च आख्यातं च नामा च यस्याधिक्रियमाणत्वेनास्तीति बहुव्रीहिणा परात्पदाङ्गभस्थानाख्यातनामेति विशेषणं **पाणिनेः** । तथा कृतान्तकृदिति कृता कृदाख्येन प्रत्ययजातेन कृदिति संज्ञया वा अन्तं समाप्तिं करोतीति

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कृतान्तकृत्। कृत्प्रत्यया हि व्याकरणसमाप्तिकारिणः सर्वैरेव रक्षिताः। यद्यपि च **पाणिनिना** स्वे तन्त्रे तथा रचना न निबद्धा तथापि पूर्वोत्तरानुशासनिकैस्तथा रचितत्वात्तस्याप्याशयस्तथैव धावतीत्यनुमीयते। तथा अजादिसन्धिमान् इति। प्रत्याहारतया व्यवहृतैरेभिरजादिभिः अजादिसंज्ञाभिः सन्धिमान् सन्धिकार्यकृदिति। आदिना हलादिग्रहणम्। तथा स्त्रीतद्धितोद्यत इति। स्त्रीषु स्त्रीप्रत्ययेषु प्रातिपदिकवैशिष्ट्यापादकेषु तद्धितेषु च। तद्धिता इत्यधिकृतेषु तद्धितप्रत्ययेषु उद्यतः कृतोद्योगः।

इत्थं परादित्यादिना षट्लिङ्गाख्यातसमुद्देशः। कृतान्तकृदिति कृदन्तप्रक्रियानिर्देशः। अजादिसन्धिमानिति पञ्चसन्धिमानिति पञ्चसन्धिनिर्देशः। स्त्रीतद्धितोद्यत इति स्त्रीतद्धितप्रत्ययययोर्निर्देशः। कारकसमासयोः पुनरेतन्मूलत्वादनुद्देशः। नामग्रहणेन वा तयोः सङ्ग्रहो बोध्यः। इति षडङ्ग × × व्याकरणविद्याकारी **पाणिनि**रेवैतत्साम्यभागिति व्याकरणस्यापि महत्त्वं ख्यापितं भवति इति ॥ ४ ॥

संस्थाप्य षट्समाकृष्टबलभद्रोऽष्टमः स्वयम्।
विधाय लघ्वीं पृथिवीं योगभृन्मुमुदेऽञ्जसा ॥ १० ॥ (१)

संस्थाप्येति। यच्च श्रीरामः पृथिवीं सर्ववासनाबीजोत्पत्तिनिमित्तभूतं देहं लघ्वीं विगतबाह्याभ्यन्तरकषायतया ऊर्ध्वारोहणोन्मुखीं विधाय कृत्वा अञ्जसा तत्त्वतोऽभ्यन्तरप्रकाशसाक्षात्कारेण मुमुदे ब्रह्मप्राप्त्युचिततयाऽऽनन्दभरितो बभूव। बलादापतितपातकादिकलङ्कच्छायाम् 'उच्चनीचसमाहार' इति श्लोकनिरूपितप्रायोपवासादिना दूरीकृत्य निर्णिक्ताशयः सन् मुमुदे इत्यर्थः। तथा च कथम्भूतोऽसौ योगभृत्—योगं तत्पदारोहणसन्नहनं धरतीति योगभृत्। 'भृञ्धारणे' (**पा. धा.** ९००) इत्यस्य धातोः क्विबन्तस्य भृदिति रूपम्। योगः सङ्गतिः वा, स्वरूपसङ्गतिधारीत्यर्थः। 'योगः सन्नहनोपायध्यानसङ्गतियुक्तिषु' इति नानार्थेष्वमरः। (२३७९) पुनः कथम्भूतः संस्थाप्येति—अन्तःकरणसंयुक्तानि पञ्च बाह्यानीन्द्रियाणि षट् तानि संस्थाप्य प्रत्याहारादिना विषयेभ्यो निवर्त्य हृत्कमले सम्यक् स्थापयित्वा। समाकृष्टेति—समं सर्वत्र साम्येनाऽवस्थानं नीतमाकृष्टं स्वीकृतं यद्बलं यन्मात्राभिः समन्तात् विक्षिप्ताभिः तारतम्येन लोके बलिनो गण्यन्ते। तद्बलमात्मबलाख्यं

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तेनाभिज्ञाते तेन बलेन भद्रो मङ्गलो मङ्गलमूर्तिरिति यावत् । तथा अष्टमःस्वयम् - अष्टौ प्रकृतीः भूम्याद्यासमंति परिणमयति इत्यष्टमम । एतादृश वः स्व आत्मानं यातीत्यष्टमस्स्वयम् । क्रियाविशेषणं चैतत । अष्टमः स्वयं यथा स्यात्तथा । समाकृष्टबलभद्रः–'समी (मसी) परिणामे' (**पा.द्या.** १२२२) इति धातुः । 'स्वो ज्ञातावात्मनि स्वं त्रिष्वात्मीये स्वोऽस्त्रियां धने' इति **कोशः** (**अमर.** २७५८) । अष्टप्रकृतिपरिणामे च **भगवद्वाक्यम्**—

भूमिरापो नलो वायुः खं मनो बुद्धिरेव च ।
अहङ्कार इतीयं मे भिन्ना प्रकृतिरष्टधा ॥ (**भ. गी.** ७.४) इति ।

पुर्यष्टकशरीरोपाधिरपि स्वयं तद्विभिन्न इत्यर्थः । **अथवा** समाकृष्टबलभद्र इति । समाभिः अनेकवर्षपूगैः निरन्तराभ्यासेनेति यावत् । आकृष्टं यद्बलं देहसामर्थ्यं तेन भद्रः । व्यायामाभ्यासो ह्यतीव शूराणां बलदायितयोपयोगीति नित्यं व्यायामाभ्यासपरः इत्यर्थः । 'संवत्सरो वत्सरोऽब्दो हायनोऽस्त्री शरत्समाः' **इत्यमरः** (२५५) ॥१॥

संस्थाप्य षट् समाकृष्टबलभद्रोऽष्टमः स्वयम् ।
विधाय लघ्वीं पृथिवीं योगधृन्मुमुदेऽञ्जसा ॥ १० ॥ (२)

यश्च श्रीभगवान् चक्री त्रिलोकीकण्टकोद्धरणेन पृथिवीं भारापनयनेन सर्वाभिलषणीयतया लघ्वीम् इष्टां विधाय कृतकृत्यतया अञ्जसा सर्वप्रकाशं मुमुदे जहर्ष इति । यो हि यदर्थं स्वीकृतायासः तत्सम्पत्तावसौ ह्यष्टौ जायत इत्यसावपि यदर्थमवतीर्णः तद्विधेयनिःशेषीकरणेन **जहर्ष** इति । कथम्भूतोऽसाविति–विधेयसम्पत्तिसम्पादकं विशेषणमुपन्यस्यति योगधृदिति । योगाः उपायाः **युक्तयश्च,** तान् धारयतीत्यन्तर्भावितण्यर्थाद्दृदौ योगधृदिति रूपम् । **अथवा** योगो योगमाया । 'नाहं प्रकाशः सर्वस्य योगमायासमावृतः ।' (**भ. गी.** ७.२५) इत्यादौ **दर्शनात्** । योगमघटमानघटनारूपां योगमायां धारयतीति । **अथवा**- यः अगधृत् इति च्छेदः । यो भगवान् स्वविभूतिविस्फारणार्थम् अगं गोवर्धनाख्यं पर्वतं धारयतीति । योगमायाप्रदर्शनार्थमेव पुनरपि विशिनष्टि संस्थाप्येति । षडिति **कंस**च्छलनार्थं पातालवासिनः षट्गर्भाख्यान् **हिरण्यकशिपु**पुत्रान् शापापवारणार्थं संस्थाप्य **देवक्या** अष्टमो गर्भः तव निधननिमित्तमिति नारदो-

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पदिष्टकंसप्रेष्यैः मारयित्वा, ततोऽपि सप्तमगर्भवेलायां योगमायया समाकृष्टो देवकीगर्भात सम्यक् अराऽविदितं यथा स्यात् अकालकर्षणाद्वा पीडारहितं यथा स्यात्तथा कृष्टो नन्दगोपव्रजवासिदेवीगर्भे सङ्क्रामितो बलभद्रो येन। 'देवक्याः गर्भस्रावः सम्पन्नः' इति बहिः वार्तायां प्रचारितायां किल **बलभद्रो रोहिणी**कुक्षिं प्रविष्टः' **इत्यागमः**। स्व**य** च **वासुदेव**मूर्त्याऽष्टमः सन् योगधृत् योगमायाप्रत्ययकारी। 'धृङ अवध्वंसने(? धारणे)' (**पा. धा.** ९००) इति धातुः। स्वयं व्रजे **यशोदा**रिष्टशय्यामासाद्य योगमायां च **कंस**वशे कृत्वाऽञ्जसा कृतकृत्यो मुमुदे इति ॥ २ ॥

संस्थाप्य षट्समाकृष्टबलभद्रोऽष्टमः स्वयम्।
विधाय लघ्वीं पृथिवीं योगधृन्मुमुदेऽञ्जसा ॥ १० ॥ (३)

यश्च भगवान् वासवः अगधृत्—'शैलवृक्षौ नगौ अगौ' इति **नानार्थकोशात्**—(**अमर.** २३७२) अगान् पर्वतान् धरतेऽवध्वंसयते पक्षहीनताकरणेनाधः पातयति इति अगधृत्। 'धृङ् अवध्वंसने (? धारणे)' (**पा. धा.** ९००) इति भ्वादौ। पुरा किल गिरिभिः सपक्षः उद्गमनावगमनाभ्यां पीडिता पृथिवी ब्रह्माणं 'मम त्वयैव विहितम् अचलात्वं स्थापय' इति शरणमापन्नाऽभूत्। सत्यमचलेयमेतैश्चला क्रियते इति अचलात्वमस्याः सम्पादनीयमिति विचिन्त्य पुरोऽवस्थितं मघवन्तमनुशशास—'मघवन्नेनां भवानचलां सम्पादयतु' इति। असौ शीघ्रं शारिं शिरसाऽभिनन्द्य वज्रं समुपादाय पक्षच्छेदनेन पर्वतानुद्गमावगमाशक्तान् विधाय तामचलात्वमापयामास इति पृथिवीं पर्वतोद्गमावगमपीडापनयेन लघ्वीमगौरवां कृत्वाऽञ्जसा कृतकृत्यतया मुमुदे शासितृशासनापूर्त्यानन्दभाक् बभूवेत्यर्थः। पुनरपि विशेषणद्वारेणानन्दभाक्त्वं साधयति संस्थाप्येति। षडिति राजोपयोगिसन्ध्यादिषड्गुणान् सम्यग्यथास्थानमौचित्या स्थापयित्वा समाकृष्टं सम्यक्सामदानादिपूर्वम् आसमन्तात् सर्वजातितः कृष्टं स्वीकृतं यद्बलं नानाजातिकं सैन्यं, तेन भद्रः। भातीति भा, शोभावती परगर्हाविषयादालस्याख्या कुत्सिता गतिः यस्यासौ समाकृष्टबलभद्रः। प्रायेण हि राज्यं प्राप्य सुखैकमग्ना राजानोऽलसा दृश्यन्ते। तच्च तेषामालस्यमनर्थैककारणत्वादवश्यमनर्थाय जायते इति नयचतुरत्वात् सर्वतो बलाकर्षणेनास्य राज्यसुखैकमग्नत्वं नावद्यावहमिति

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भावः । **अथवा** समाकृष्टबलेन भद्रः अर्शआदिभ्योऽच् (**पा.** ५.२.१२७) भद्रवानित्यर्थः । आन्तरबलवत्त्वमप्यस्य विशेषणमुखेनोपन्यस्यति अष्टम इति । अष्टौ अणिमाद्याः सिद्धीः मयते प्रणिदधाति विधेयवशेन स्वस्मिन् सङ्क्रामयतीति । कार्यवशे तु स्वस्थाणुपरिमाणतासम्पादनविधेयतायाम् अणिमानं स्वीकरोति । १ । महत्परिमाणसम्पादनविधेयतायां महिमानं स्वीकरोति । २ । इत्यादि । तत्सम्पादने चास्य दैवबलमेवापूर्वमिति सूचयति । स्वयमिति शोभनो योऽनुकूलदैवं यत्सम्पादन इति स्वयम् । इति क्रियाविशेषणमेतत् । **अथवा** स्वयमात्मनाऽष्टमोऽष्टानां पूरणः दिक्पालमध्ये स्वयमसौ तदधिपत्वेनाष्टसंख्यापूरक इति । अत्रैवावृत्त्यैतदधीशत्वसूचनार्थं पुनर्व्याख्येयम् अष्टम इति । अश्नुते स्मेत्यष्टः । कर्तरि क्तः । अष्टादनाशनादिना व्यापिनी मा लक्ष्मीः यस्येति । स्वयं च राजभोगानश्नन् परानपि भोजयतीत्यष्टमः इत्यर्थः ॥ ३ ॥

ससर्वमङ्गलो भूतिभृद्विनायकहार्दितः ।
गोविद्गुहादृतमना वृषाकपिरिवापरः ॥ ११ ॥ (१)

पुनः कथम्भूतः श्रीसमः-ससर्वमङ्गलः । सर्वाणि ऐहिकान्यामुत्रिकानि मङ्गलानि माङ्गल्यकर्माणि यैः मङ्गलकर्मभिः ऐहिक्यामुत्रिकी च कीर्तिर्जायते तानि सर्वशब्दविशेषितानि मङ्गलानि सर्वमङ्गलानि । सह सर्वमङ्गलैः वर्तते इति ससर्वमङ्गलः । **अथवा** शसयोरभेदात् सर्वेण **शर्वेण महारुद्रेण** सेतुबन्धवेलायां कृतं मङ्गलं सत्रमङ्गलम् । भाविसीताप्राप्तिसूचकेऽनुग्रहः । सह सर्वमङ्गलेन वर्तत इति ससर्वमङ्गल. । तथा भूतिभृत्-भूतिं छत्रचामरादिलक्षणां साम्राज्यचिह्नं बिभर्तीति भूतिभृत् । **अथवा** सदाचाराचरणात् भूतिं सम्पत्तिं बिभर्ति पोषयतीति भूतिभृत् । दुराचाराचरणे....पुरुषो बला तस्माच्चलतीति भूतिभृत् । सदाचाराचरणशील इत्यर्थः । तथा विनायकहार्दित इति । परस्परागतेषु विशिष्टनायकेषु समन्त्राद्यमात्येषु हार्दितः सप्रेमा हार्दं सञ्जातमस्येति कृत्वा परस्परागता हि भृत्याः प्रेमदृशा वीक्षणीयाः इति **नीतिशास्त्रम्** । तथा च जयन्तं प्रति वृत्रहा-न पुत्र जात्वपि मनागवेक्ष्याः सततागताः यत्र इच्छन्ति, तेनैव धनमार्जिताः क्वचिदिति । **अथवा** विनायकाः विरुद्धनायकाः स्वगृहकलयुत्थापकाः ये परम्परागता अपि तान् हतवान् निरुद्यमान्

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कृतवानिति । सन्ति च तेऽपि केचिन् मौला ये परम्परागतत्वात् राजपुत्रेषु समानदशः कलहमुत्थापयन्ति इति । तथा च **नीतिशास्त्रम्**—

मौलांश्च सर्वकृत्येषु विशेषेण निवेशयेत् ।
मुक्त्वा स्वालयकृत्यं च ते नानार्थं प्रशाम्यति ॥ इति ।

तेषां च परिचितालयनिष्कासनमेव हिंसा इति हन्तिर्न विरोधावहः । अतश्चार्दितः राजप्रभावयुक्तत्वात्तैः दितो याचितः पाणिबन्धमुपस्थित इत्यर्थः । तथा गोवित् उक्तनयानुसारेण नगां पृथिवीं विन्दति लभते इति गोवित् । तथा गुहादृतमनाः—वनयात्रागमनवेलायां गङ्गाद्वारे लक्ष्मणसख्यनिबन्धे **गुह** एतदाख्यो **निषादराज** आदृतमनाः सत्कारपूर्वं गङ्गापारावापनात् । **अथवा** गोविद्गुहादृतमनाः इति समुदितमेव विशेषणम् । गां जलं तद्गाधगाधेतामिति यावत् वेत्ति जानातीति गोवित् । स च असौ गुहः तत्रादृतमना इति ।

स्वर्गेषु पशुवाग्वज्रदिङ्नेत्रघृणि भूजले ।
लक्ष्यदृष्ट्या स्त्रियां पुंसि गौः ।
इति **नानार्थकोशः** । (**अमर.** २३८४-५)

तथाऽपरः—ब्राह्मणजातित्वाद्रावणस्य विरुद्धशत्रुः । नकारोऽत्र विपरीतवाचकः । तथा च—

अभावे स्वल्पभावे च सादृश्येऽथ विपर्यये ।
कुत्सायामपि नञ् ज्ञेयो रिष्टादौ च शुभोक्तिषु ॥ इति ।

इत्थं च अमरप्रार्थिते कर्तव्येऽवश्यकरणीये सीताहरणाभिनयेनैतस्याऽऽततायित्वं सम्पाद्यैनं हतवानिति न कदाचिदत्र ब्राह्मणवधे सदाचारातिक्रमणशङ्का इति । तथा च **स्मृतिः**—

आततायिनमायान्तमपि वेदान्तपारगम् ।
जिघांसन्तं जिघांसेत न तेन ब्रह्महा भवेत् ॥
(**मिताक्षरा on याज्ञां** २.२१) इति

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अत्रोपमा–वृषाकपिरिवेति । 'हरविष्णू वृषाकपी' इति **कोशात्** । (**अमर.** २५९४) वृषाकपिः हरः स इवेति ॥ १ ॥

ससर्वमङ्गलो भूतिभृद्विनायकहार्दितः ।
गोविद्गुहादृतमना वृषाकपिरिवापरः ॥ ११ ॥ (२)

अधुना **श्लेषः**—सोऽपि ससर्वमङ्गलः । ससर्वमङ्गला पार्वती सह तया वर्तत इति समर्वमङ्गल । तथा भूतिभृत्–भूतीः अणिमादीः अष्टविभूतीः बिभर्तीति भूतिभृत् । भूतिं वा भस्म बिभर्ति भूतिभृत् । तथा विनायकहार्दितः – **विनायके गौरीपुत्रे गणपतौ** हार्दितः कृतप्रेमेत्यर्थः । तथा गोवित्—गां वृषं वाहनत्वेन विन्दति स्वीकरोतीति गोवित्—वृषवाहनः इत्यर्थः । तथा गुहादृतमनाः–**गुहे** औरसपुत्रे **स्वामिकार्तिकेय** आदृतमनाः आन्तरप्रेमबद्धः । तथाऽपरः–अपां समूहः आपं–शिरोवर्तित्रिजगत्पावनगङ्गाप्रवाहः तं राति लाति गृह्णाति इत्यापरः ॥ २ ॥

ससर्वमङ्गलो भूतिभृद्विनायकहार्दितः ।
गोविद्गुहादृतमना वृषाकपिरिवापरः ॥ ११ ॥ (३)

अथ च पुनः कथम्भूतो भगवान् चक्री–ससर्वमङ्गलः—सह सर्वैः राजभिः वर्तते इति ससर्वः । कारागृहकारितसर्वपृथिवीशो **मङ्गलः भौमासुरो** यस्य प्रतियोगितयेति ससर्वमङ्गलः । **अथवा** शर्वेणाधिपतिना सहिता मङ्गला एतदाख्या देवी । सह शर्वमङ्गलया वर्तते इति । 'कृष्णेन संस्तुते देवि शश्वत् भक्त्या सदाम्बिके ।' इति **पुराणोक्त्या** (**देवी अर्गलास्तोत्रम्** श्लो० १९) मङ्गलोपासकत्वादस्य । तथा भूतिभृत्—भूमिनिष्पीडकासु धावता रराज मर्दनात्, भूवृद्धिकारीत्यर्थः । तथा विनाः विशिष्टाः नरः भातृपुत्रादयो यस्येति । तथाऽयकहार्दितः–के शिरसि हार्दितः संबद्धः कहार्दितः । अयेन शुभावहदैवेन कहार्दितः अयकहार्दितः । यद्यत कर्तव्यं चिकीर्षति तत्र तत्र पारगमनात् सदैवोपलक्षितशिराः इत्यर्थः । तथा गोवित्—गाः सौरभेयीः विन्दतीति गोवित् गोपालकः इत्यर्थः । तथा गुहादृतमनाः— **मुचुकुन्दाख्य**–राजर्षिमुक्तिवेलाप्राप्तौ **कालयवन**भयाभिनयेन गुहायां गुहाप्रवेशे आदृतं सक्तं मनो यस्य । तथाऽपरः—अकारोऽत्राल्पभावे परेऽन्येऽस्मादल्पः इत्यर्थः । अतश्च वृषाकपिरिति **निदर्शना** वृषाकपिरिव साक्षात् श्रीः ॥ ३ ॥

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